Essentially Marilyn:

the Auction

December 11, 2018

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Profiles IN HISTORY

ESSENTIALLY MARILYN: THE AUCTION

Auction Tuesday December 11, 2018 at 10:00 am PST

LIVE • MAIL • PHONE • FAX • INTERNET

Place your bid over the Internet!
Profiles in History will be providing Internet-based bidding to qualified bidders in real-time on the day of the auction. For more information, please visit us @ www.profilesinhistory.com

Auction location
Profiles in History
26662 Agoura Road
Calabasas, CA 91302

Auction preview by appointment only
call: 310-859-7701
Profiles in History
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Essentially Marilyn: The Auction

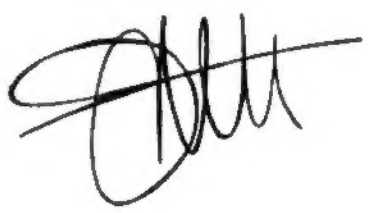
Marilyn Monroe is Hollywood's greatest and most enduring icon of American pop culture. Her name and image personify glamour and sex appeal. Despite being a top-billed actress during the decade of the 1950s, today – more than half a century later – her popularity somehow transcends time.

Hyperbole aside, this extraordinary Marilyn Monroe collection represents a "last chance" opportunity. We know of no other private collection containing the breadth and scope presented here. From iconic screen worn costumes from Marilyn's greatest titles, like *Gentlemen Prefer Blondes, How to Marry a Millionaire, The Prince and the Showgirl,* and *The Seven Year Itch*, to personal wardrobe worn in her everyday life. Also present are deeply personal childhood photographs with her handwritten notes, including her baby photo with the note, "Me when I was very small," another bearing the note, "First boyfriend. Lester Bolender and Norma Jeane, both age 5". From later in life, are images of Norma Jeane from her wedding to first husband Jim Dougherty, followed by a selection of rare photographs from her first modeling jobs.

The finest artifact documenting the discovery and transformation of Norma Jeane into megastar Marilyn Monroe is the oversize photograph on which she inscribes to actor/studio executive Ben Lyon, "Dear Ben, You found me, named me and believed in me when no one else did. My thanks and love forever. Marilyn". Perhaps the greatest artifact exemplifying how seriously Marilyn studied her craft, we have her personal working shooting script from *The Seven Year Itch* featuring well over 500 words in her hand, plus hundreds of minor edits to hone her character as "The Girl".

There is literally something here for every fan of the cultural icon whose star has never shined brighter. We hope you enjoy perusing these pages celebrating the life and career of Marilyn Monroe.

Thank you for participating and good luck!



Joe Maddalena and the PIH Team

CONDITIONS OF SALE - AGREEMENT BETWEEN PROFILES IN HISTORY AND BIDDER

Read This Part First

BY EITHER REGISTERING TO BID OR PLACING A BID, THE BIDDER ACCEPTS THESE CONDITIONS OF SALE AND ENTERS INTO A LEGALLY, BINDING, ENFORCEABLE AGREEMENT WITH PROFILES IN HISTORY.

The following terms and conditions constitute the sole terms and conditions under which Profiles in History ("Profiles") will offer for sale and sell the property described in the Catalog. These Conditions of Sale constitute a binding agreement between the Bidder and Profiles with respect to the auction. By bidding at auction, whether in person, through an agent or representative, by telephone, facsimile, on-line, absentee bid, or by any other form of bid or by any other means, the Bidder acknowledges the thorough reading and understanding of all of these Conditions of Sale, all descriptions of items in the Catalog, and all matters incorporated herein by reference, and agrees to be fully bound thereby.

NO BID MAY BE PLACED IN ANY MANNER UNLESS THE BIDDER HAS FULLY REVIEWED AND AGREES TO ALL OF THE "CONDITIONS OF SALE" EITHER PRINTED IN THE CATALOG OR ON-LINE, AS WELL AS THE TERMS OF THE REGISTRATION FORM. BY PLACING ANY BID, THE BIDDER REPRESENTS AND WARRANTS TO PROFILES THAT HE OR SHE HAS FULLY REVIEWED AND AGREES TO BE BOUND BY ALL OF THESE "CONDITIONS OF SALE" AND THE TERMS OF THE REGISTRATION FORM. WITHOUT SUCH REPRESENTATION, WARRANTY AND AGREEMENT, PROFILES WOULD NOT PERMIT THE BIDDER TO BID.

Bidder and Profiles agree that any agreements between the Bidder and Profiles including but not limited to these Conditions of Sale are entered into in Los Angeles County, California, which is where the agreements are to be performed and the auction to take place, no matter where Bidder is situated and no matter by what means or where Bidder was informed of the auction and regardless of whether catalogs, materials, or other communications were received by Bidder in another location. Both Profiles and the Bidder agree that any disputes under these Conditions of Sale, the subject matter hereof, the entering into, or any aspect of the auction, shall be exclusively governed by California law, and that any and all claims or actions shall be brought and maintained only in Los Angeles County, California in a State or Federal Court to the exclusion of any other venue, locale or jurisdiction. All parties submit to such jurisdiction. Both Bidder and Profiles agree that these provisions are intended to be binding on all parties and that they shall solely control choice-of-law, venue and jurisdiction in the event of any dispute specifically including third party claims and cross-actions brought by either Profiles or Bidder, and that absent such agreement, Profiles would not permit Bidder to bid hereunder. Any violation of the terms of this Paragraph shall entitle the affected party to reasonable attorney fees and litigation costs in addition to all other available remedies, all of which remain reserved. The parties agree that Profiles shall be entitled to present these Conditions of Sale to a court in any jurisdiction other than set forth in this paragraph as conclusive evidence of the parties' agreement, and the parties further agree that the court shall immediately dismiss any action filed in such jurisdiction. Notwithstanding any other provision herein, the prevailing party in any claim, dispute or litigation between the parties shall be entitled to an award of reasonable attorney fees and costs of litigation.

Unless otherwise set forth in the Catalog, all property will be offered by Profiles solely as agent for the seller or consignor of the property ("Consignor") and not on its own behalf.

Profiles is in compliance, to the fullest extent possible, with California procedures regarding the bonding of auctioneers.

1. Final Bid Price, Purchase Price and Payment. The term, "Final Bid Price" means the amount of the highest bid acknowledged and acceptable to Profiles. The term, "Purchase Price" means the sum of (1) the Final Bid Price; (2) a premium payable by the successful Bidder (also referred to throughout these Conditions of Sale as "Buyer") equal to twenty four percent (24%) of the Final Bid Price [discounted to twenty percent (20%) of the Final Bid Price if paid in full in cash or by valid check]; or twenty eight percent (28%) if bid on and won through the internet; (3) applicable taxes (including California and local sales tax and/or compensating use tax based upon the purchase price unless exempted by law and/or where Buyer presents an original, valid resale certificate with a copy for Profiles' records from the California State Board of Equalization); (4) shipping, handling and insurance coverage if requested by Buyer and agreed upon by Profiles. Profiles may accept current and valid VISA, MasterCard, Discover and American Express credit or debit cards for payment but under the express condition that any property purchased by credit or debit card shall not be refundable, returnable, or exchangeable, and that no credit to Buyer's credit or debit card account will be issued under any circumstances. The last sentence constitutes Profiles' "official policy" regarding returns, refunds, and exchanges where credit or debit cards are used. For payment other than by cash, delivery will not be made unless and until full payment has been actually received by Profiles, i.e., check has fully cleared or credit or debit card funds fully obtained. All International purchases must be paid via wire transfer.

Profiles has been authorized by the seller or consignor to retain, as partial remuneration, the premium set forth as number (2) in this paragraph. Unless otherwise agreed in a writing signed by Profiles, payment in full is due within seven calendar days of the auction or within five calendar days of the invoice date, whichever is later. PROFILES SHALL HAVE THE RIGHT, AND THE SUCCESSFUL BIDDER HEREBY UNCONDITIONALLY AND IRREVOCABLY PRE-AUTHORIZES PROFILES, TO CHARGE FROM AND COLLECT ALL AMOUNTS OWED FROM ALL CREDIT AND/OR DEBIT ACCOUNTS IDENTIFIED TO PROFILES BY THE SUCCESSFUL BIDDER PRIOR TO BIDDING IN THE EVENT THAT THE SUCCESSFUL BIDDER DOES NOT MAKE TIMELY PAYMENT UNDER THESE CONDITIONS OF SALE. IN SUCH EVENT, THE SUCCESSFUL BIDDER AUTHORIZES PROFILES TO COLLECT ALL AMOUNTS OWED FROM ANY OF SAID ACCOUNTS, AND THE SUCCESSFUL BIDDER SHALL NOT CONTEST ANY SUCH CREDIT OR DEBIT ACCOUNT CHARGE ON THE GROUND THAT PROFILES WAS NOT SO AUTHORIZED.

2. Title. On the fall of the auctioneer's hammer, title to the offered lot will pass to the highest bidder acknowledged by the auctioneer but fully subject to Buyer's compliance with all of the terms of the Conditions of Sale and the Registration Form.

3. Rights Reserved. Profiles reserves the right to withdraw any lot before or at the time of the auction, and/or to postpone the auction of all or any lots or parts thereof, for any reason. Profiles shall not be liable to any Bidder in the event of such withdrawal or postponement under any circumstances. Profiles reserves the right to refuse to accept bids from anyone.

4. Auctioneer's Discretion. Profiles shall determine opening bids and bidding increments. The auctioneer has the right in its absolute discretion to reject any bid in the event of dispute between bidders or if the auctioneer has doubt as to the validity of any bid, to advance the bidding at its absolute discretion and to determine the successful bidder in the event of a dispute between bidders, to continue the bidding or to reoffer and resell the lot in question. In the event of a dispute after the sale, Profiles' record of final sale shall be conclusive. The auctioneer also may reject any bid and withdraw the lot from sale if the auctioneer decides either that any opening bid is below the reserve (see paragraph 5 below) of the lot or article or that an advance is insufficient. Unless otherwise announced by the auctioneer at the time of sale, no lots may be divided for the purpose of sale.

5. Reserves. Lots may be subject to a reserve which is the confidential minimum price below which the lot will not be sold. Although the auctioneer may open the bidding on any lot below the reserve by placing a bid on behalf of the seller, Profiles reserves the right to protect the reserve by bidding through the auctioneer and continuing to bid on behalf of the seller up to the reserve amount either through consecutive bids or by placing bids in response to other bidders. Consignors may not bid on their own lots or property. If the consignor is indebted to or has a monetary guarantee from Profiles in certain circumstances, Profiles may have an interest in an offered lot and the proceeds therefrom apart from Profiles' commissions, and Profiles may bid thereon to protect such interest. In such instance, Profiles is entitled to its standard commission rate when a lot is "bought-in" to protect its interest.

6. Risk and Responsibility; Agency. The buyer shall, once deemed the highest bidder on the fall of the auctioneer's hammer, bear all risk and responsibility for the lot, and neither Profiles, its agents nor employees, shall thereafter be liable for any loss or damage to the property. The buyer will also be required to sign a confirmation of purchase at such time if requested by the auctioneer. All bidders are deemed to be acting as principals unless Profiles acknowledges in writing prior to the auction that the bidder is acting as agent for another party. In the absence of such written acknowledgment, the bidder guarantees payment of the Purchase Price of a successful bid.

7. Possession and Removal; Charges. No portion of any lot may be removed from the premises or possession transferred to Buyer unless Buyer has fully complied with these Conditions of Sale and the terms of the Registration Form, and unless and until Profiles has received the Purchase Price funds in full. Notwithstanding the above, all property must be removed from the premises by Buyer at his or her sole expense not later than seven (7) calendar days from the invoice date. If all or any property has not been so removed within that time, in addition to any other remedies available to Profiles all of which are reserved, a handling charge of one percent (1%) of the Purchase Price per month will be assessed and payable to Profiles by Buyer, with a minimum of five percent (5%) assessed and payable to Profiles by Buyer for any property not removed within sixty (60) days. Profiles shall additionally have the option, in its sole discretion, of transferring any of such property to a public warehouse at the full risk and expense of Buyer. Profiles, in addition, reserves the right to impose a late charge of fifteen percent (15%) per year on the Purchase Price if Buyer does not make full payment in accordance herewith. Profiles and Buyer acknowledge and agree that these charges are reasonably imposed to partially compensate Profiles for losses and expenses associated with any such delays.

8. Off-Site Bidding. Bidding by telephone, facsimile-transmission (fax-in), on-line, or absentee bidding (advance written bids submitted by mail) are offered solely as a convenience and permitted subject to advance arrangements, availability, and Profiles' approval which shall be exercised at Profiles' sole discretion. Neither Profiles nor its agents or employees shall be held liable for the failure to execute bids or for errors relating to any transmission or execution thereof. In order to be considered for off-site bidding in any manner, Bidders must comply with all of these Conditions of Sale and the terms contained on the Registration Form.

9. Profiles' Remedies. Failure of the Bidder/Buyer to comply with any of these Conditions of Sale or the terms of the Registration Form, is an event of default. In such event, Profiles may, in addition to any other available remedies specifically including the right to hold the defaulting Bidder/Buyer liable for the Purchase Price or to charge and collect from the defaulting Bidder/Buyer's credit or debit accounts as provided for elsewhere herein: (a) cancel the sale, retaining any payment made by the Buyer as damages (the Bidder/Buyer understands and acknowledges that Profiles will be substantially damaged should such default occur, and that damages under sub-part (a) are necessary to compensate Profiles for such damages; (b) resell the property without reserve at public auction or privately; (c) charge the Bidder/Buyer interest on the Purchase Price at the rate of one and one-half per cent (1.5%) per month or the highest allowable interest rate; (d) take any other action that Profiles, in its sole discretion, deems necessary or appropriate to preserve and protect Profiles' rights and remedies. Should Profiles resell the property, the original defaulting buyer shall be liable for the payment of any deficiency in the purchase price and all costs and expenses associated therewith , including but not limited to warehousing, sales-related expenses, reasonable attorney fees and court costs, commissions, incidental damages and any other charges due hereunder which were not collected or collectable.

In the event that such buyer is the successful bidder on more than one lot and pays less than the purchase price for the total lots purchased, Profiles shall apply the payment received to such lot or lots that Profiles, in its sole discretion, deems appropriate. If Profiles does not exercise such discretion, the lots to which the payment shall be applied will be in descending order from the highest purchase price to the lowest.

Any buyer failing to comply with these Conditions of Sale shall be deemed to have granted Profiles a security interest in, and Profiles may retain as collateral such security for such buyer's obligations to Profiles, any property in Profiles' possession owned by such buyer. Profiles shall have the benefit of all rights of a secured party under the Uniform Commercial Code (U.C.C.) as adopted by the state of California.

10. Warranties. Profiles does not provide any warranties to Bidders or Buyers, whether express or implied, beyond those expressly provided for in these Conditions of Sale. All property and lots are sold "as is" and "where is." By way of illustration rather than limitation, neither Profiles nor the consignor makes any representation or warranty, expressed or implied, as to merchantability or fitness for intended use, condition of the property (including any condition report), correctness of description, origin, measurement, quality, rarity, importance, exhibition, relevance, attribution, source, provenance, date, authorship, condition, culture, genuineness, value, or period of the property.

Additionally, neither Profiles nor the consigner makes any representation or warranty, express or implied, as to whether the Buyer acquires rights in copyright or other intellectual property (including exhibition or reproduction rights) or whether the property is subject to any limitations such as 'droit morale' (moral rights) or other rights affecting works of art. Bidder/Buyer acknowledges and agrees that if the property embodies any copyright, trademark, or other intellectual property, by the purchase of such property, Buyer/Bidder is not acquiring any interest in any copyright, trademark or other intellectual property that may be embodied or reflected in such property, but is acquiring only such physical embodiment and/or reflection. Profiles does not make any representation or warranty as to title. All descriptions, photographs, illustrations, and terminology including but not limited to words describing condition (including any condition reports requested by Bidder), authorship, period, culture, source, origin, measurement, quality, rarity, provenance, importance, exhibition, and relevance, used in the catalog, bill of sale, invoice, or anywhere else, represent a good faith effort made by Profiles to fairly represent the lots and property offered for sale as to origin, date, condition, and other information contained therein; they are statements of opinion only. They are not representations or warranties and Bidder agrees and acknowledges that he or she shall not rely on them in determining whether or not to bid or for what price. Price estimates (which are determined well in advance of the auction and are therefore subject to revision) and condition reports are provided solely as a convenience to Bidders and are not intended nor shall they be relied on by Bidders as statements, representations or warranties of actual value or predictions of final bid prices. Bidders are accorded the opportunity to inspect the lots and to otherwise satisfy themselves as to the nature and sufficiency of each lot prior to bidding, and Profiles urges Bidders to avail themselves accordingly. Lots and property are not returnable to Profiles for any reason except under Buyer's limited Remedies set forth in Section 13 below and under the express terms and conditions of Section 13.

11. Limitation of Damages. In the event that Profiles is prevented for any reason from delivering any property to Buyer or Buyer is otherwise dissatisfied with the performance of Profiles, the liability, if any, of Profiles, shall be limited to, and shall not exceed, the amount actually paid for the property by Buyer. In no event shall Profiles be liable for incidental, special, indirect, exemplary or consequential damages of any kind, including but not limited to loss of profits, value of investment or opportunity cost.

12. Unauthorized Statements. Under no circumstances is any employee, agent or representative of Profiles authorized by Profiles to modify, amend, waive or contradict any of these Terms and Conditions, any term or condition set forth on the Registration Form, any warranty or limitation or exclusion of warranty, any term or condition in either the Registration Form or these Terms and Conditions regarding payment requirements, including but not limited to due date, manner of payment, and what constitutes payment in full, or any other term or condition contained in any documents issued by Profiles unless such modification, amendment, waiver or contradiction is contained in a writing signed by all parties. Any statements, oral or written, made by employees, agents or representatives of Profiles to Bidder, including statements regarding specific lots, even if such employee, agent or representative represents that such statement is authorized, unless reduced to a writing signed by all parties, are statements of personal opinion only and are not binding on Profiles, and under no circumstances shall be relied on by Bidder as a statement, representation or warranty of Profiles.

13. Buyer's Remedies. This section sets forth the sole and exclusive remedies of Buyer in conformity with Sections 10 ("Warranties") and 11 ("Limitation of Damages") herein, and is expressly in lieu of any other rights or remedies which might be available to Buyer by law. The Buyer hereby accepts the benefit of the consignor's warranty of title and any other representations and warranties made by the consignor for the Buyer's benefit. In the event that Buyer proves in writing to Profiles' satisfaction that there was a breach of the consignor's warranty of title concerning a lot purchased by Buyer, Profiles shall make demand upon the consignor to pay to Buyer the Purchase Price (including any premiums, taxes, or other amounts paid or due to Profiles). Should the consignor not pay the Purchase Price to Buyer within thirty days after such demand, Profiles shall disclose the identity of the consignor to Buyer and assign to Buyer all of Profiles' rights against the consignor with respect to such lot or property. Upon such disclosure and assignment, all responsibility and liability, if any, of Profiles with respect to said lot or property shall automatically terminate. Profiles shall be entitled to retain the premiums and other amounts paid to Profiles - this remedy is as to the consignor only. The rights and remedies provided herein are for the original Buyer only and they may not be assigned or relied upon by any transferee or assignee under any circumstances. Lots containing ten or more items are not returnable under any circumstances. The exercise of rights under this Section 13 must be made, if at all, within thirty (30) days of the date of sale.

14. Profiles' Additional Services. For Buyers who do not remove purchased property from Profiles' premises, Profiles, in its sole discretion and solely as a service and accommodation to Buyers, may arrange to have purchased lots packed, insured and forwarded at the sole request, expense, and risk of Buyer. Profiles assumes no and disclaims all responsibility and liability for acts or omissions in such packing or shipping by Profiles or other packers and carriers, whether or not recommended by Profiles. Profiles assumes no and disclaims all responsibility and liability for damage to frames, glass or other breakable items. Where Profiles arranges and bills for such services via invoice or credit card, Profiles will include an administration charge.

15. Headings. Headings are for convenience only and shall not be used to interpret the substantive sections to which they refer.

16. Entire Agreement. These Conditions of Sale constitute the entire agreement between the parties together with the terms and conditions contained in the Registration Form. They may not be amended, modified or superseded except in a signed writing executed by all parties. No oral or written statement by anyone employed by Profiles or acting as agent or representative of Profiles may amend, modify, waive or supersede the terms herein unless such amendment, waiver or modification is contained in a writing signed by all parties. If any part of these Conditions of Sale are for any reason deemed invalid or enforceable, the remaining portions shall remain fully enforceable without regard to the invalid or unenforceable provisions.

AUCTION GENERAL GUIDELINES

Conditions of Sale

Before you bid, you must read the Conditions of Sale, immediately preceding these pages. They represent a contract between Profiles and you, and they contain important terms and conditions such as jurisdiction, payment terms, warranties and remedies. The Conditions of Sale are controlling over these general guidelines in the event of any conflicts between their respective terms.

Estimate Prices

In addition to descriptive information, each entry in the catalog includes a price range which reflects opinion as to the price expected at auction. These are based upon various factors including prices recently paid at auction for comparable property, condition, rarity, quality, history, provenance. Estimates are prepared well in advance of the sale and subject to revision. Estimates do not include the buyer's premium or sales tax (see under separate heading). See Paragraph 10 of the Conditions of Sale for important restrictions as to reliance on estimated prices.

Reserves

The reserve is the minimum price the seller is willing to accept and below which a lot will not be sold. This amount is confidential and will not exceed the low pre-sale estimate.

Owned or Guaranteed Property

Profiles in History generally offers property consigned by others for sale at public auction; occasionally, lots are offered that are the property of Profiles in History.

Buyer's Premium and Sales Tax

The actual purchase price will be the sum of the final bid price plus the buyer's premium of twenty four percent (24%) of the hammer price (discounted to 20% when full payment is made in cash or by valid check); or twenty eight percent (28%) if bid on and won through the internet. California sales tax shall automatically be added to the purchase price unless exempted.

Before the Auction

You may attend pre-sale viewing for all of our auctions at no charge. All property to be auctioned is usually on view for several days prior to the sale. You are encouraged to examine lots thoroughly. You may also request condition reports (see below). Profiles in History's staff are available at viewings and by appointment.

Hours of Business

Profiles in History is open from 8 a.m. to 5 p.m. on weekdays. The viewing schedule for the auction is published in the front of the auction catalog.

Condition Reports

If you wish to obtain additional information on a particular lot, or cannot appear at the viewing, Profiles in History may provide, upon request, a condition report. We remind prospective buyers that descriptions of property are not warranted and that each lot is sold "as is" in accordance with the terms of the limited warranty. Condition reports, as other descriptions of property, are not warranted; they are only provided as a service to interested clients. Neither Profiles in History nor the consignor make any express or implied representation or warranty concerning the condition of any lot offered for sale; any information furnished does not modify or negate the limited warranty contained in the Conditions of Sale. See Paragraph 10 of the Conditions of Sale for important restrictions as to reliance on condition reports.

Registration

If you are planning to bid at auction, you will need to register with us. Please arrive 30 or 45 minutes before the sale to complete bidder registration and to receive a numbered paddle to identify you if you are the successful bidder. If you are a new client, or if you have not made a recent purchase at Profiles in History, you may be asked to supply bank and/or other credit references when you register. To avoid any delay in the release of your purchases, we suggest that you pre-arrange check or credit approval. If so, please contact Profiles in History at (310) 859-7701 or by fax at (310) 859-3842.

You must acknowledge having read your agreement with all of the Conditions of Sale prior to your registration and prior to your bidding on any lot.

The Auction

All auctions are open to registered bidders only. You must register to bid or otherwise participate.

Bidding

Property is auctioned in consecutive numerical order, as it appears in the catalog. The auctioneer will accept bids from those present in the salesroom or absentee bidders participating by telephone, internet or by written bid left with Profiles in History in advance of the auction. The auctioneer may also execute bids on behalf of the consignor to protect the reserve, either by entering bids in response to salesroom, telephone, internet or absentee bids. Under no circumstances will the auctioneer place any bid on behalf of the consignor at or above the reserve. The auctioneer will not specifically identify bids placed on behalf of the consignor to protect the reserve. Bidding Increments see registration page.

Absentee Bids

If you cannot attend an auction, it is possible to bid by other means. The most common is the absentee bid, sometimes called an "order bid." Absentee bids are written instructions from you directing Profiles in History to bid for you on one or more lots up to a maximum amount you specify for each lot. Profiles in History staff will execute your absentee bid as reasonably as possible, taking into account the reserve price and other bids. There is no charge for this service. If identical bids are submitted by two or more parties, the first bid received by Profiles in History will take preference. The auctioneer may execute bids for absentee bidders directly from the podium, clearly identifying these as order bids. Absentee Bid Forms are available in the back of every auction catalog and also may be obtained at any Profiles in History location. See Conditions of Sale and Registration Form for absentee bid details.

Telephone Bids

It is also possible to bid by telephone if you cannot attend an auction. Arrangements should be confirmed at least one day in advance of the sale with Profiles in History at (310) 859-7701. Profiles in History staff will execute telephone bids from designated areas in the salesroom. See Conditions of Sale and Registration Form for telephone bid details.

Internet Bids

Profiles in History is pleased to offer live Internet bidding at www.profilesinhistory.com. To ensure proper registration, those Bidders intending to bid via the Internet must visit this site and register accordingly at least one full day prior to the actual auction. Please be aware that there is a minimum 3-second delay in the audio and visual feeds, which may confuse some bidders. If you have questions about this feature, please call Profiles in History well in advance of the auction. Winning bidders will be notified by Profiles in History. Profiles in History is not and cannot be responsible or liable for any problems, delays, or any other issues or problems resulting out of use of the Internet generally or specifically, including but not limited to transmission, execution or processing of bids.

PLEASE NOTE: On some occasions beyond the control of Profiles in History, the Internet bid software or the Internet itself may not physically keep up with the pace of the auction. In order to help avoid disappointment, Profiles in History recommends placing a realistic absentee bid now. Occasionally the auctioneer may eliminate or reject an internet live bid, and the auctioneer may also reopen a lot after the close of the internet live bidding (typically but not always because a floor bid or a telephone bid was missed), and your bid may be rejected even if you were shown to be the winning bidder. By bidding via the internet, you acknowledge and agree that Profiles in History may award the lot to another bidder at its sole and final discretion under the circumstances described above or under any other reasonable circumstances. Since the internet bids are not shown to Profiles in History until Profiles in History opens the lot on the floor, Profiles in History treats those bids the same as floor or telephone bids. In most cases, however, the floor and/or telephone responds before the internet bid is presented, due to live Internet bid software or Internet lag time, so for consistency it is Profiles in History's policy that floor bids and telephone bids are always considered first over internet bids with floor bids being considered before telephone bids. Also please note that all Profiles in History lots purchased through the internet carry a 28% Buyer's Premium. Profiles in History strongly urges the bidder to resolve any questions about these policies or their implementation PRIOR TO BIDDING.

Successful Bids

The fall of the auctioneer's hammer indicates the final bid. Profiles in History will record the paddle number of the buyer. If your salesroom or absentee bid is successful, you will be notified after the sale by mailed or emailed invoice.

Unsold Lots

If a lot does not reach the reserve, it is bought-in. In other words, it remains unsold and is returned to the consignor.

AFTER THE AUCTION

Payment

You are expected to pay for your purchases in full within seven calendar days of the sale or five calendar days from the invoice date, whichever is later, and to remove the property you have bought by that date.

Shipping

After payment has been made in full, Profiles in History may, as a service to buyers, arrange to have property packed, insured and shipped at your request and expense. For shipping information, please contact Profiles in History at (310) 859-7701. In circumstances in which Profiles in History arranges and bills for such services via invoice or credit card, we will also include an administration charge. Packages shipped internationally will have full value declared on shipping form. Please remember that the buyer is responsible for all shipping charges from Profiles in History's offices in California to the buyer's door. Many of the items in this auction are of unusual size and/or weight; they will require special handling and will incur an additional shipping premium as charged by the carrier.

Sales Results

Interested clients may obtain sale results for specific lots at least three business days after the auction by calling Profiles in History at (310) 859-7701.

THE SELLER

Auction Estimate

If you are considering selling your property, you can bring items to our Calabasas, CA salesroom by appointment only. If a visit is not practical, you may instead send a clear photograph together with dimensions and any other pertinent information you may have. Profiles in History cannot be responsible or liable in any case for damage or loss to photographs or other information sent.

Consignment Agreement

If you decide to sell your property at auction, the procedures are simple and you should find Profiles in History staff helpful to you throughout the process. After discussions with our staff you will receive a contract (Consignment Agreement) to sign, setting forth terms and fees for services we can provide, such as insurance, shipping and catalog illustrations. For all categories, Profiles in History's standard consignor commission rates are fifteen percent (15%) of the final bid price. Profiles in History generally charges a minimum commission of $100 for each lot sold. Profiles in History will discuss with you a suggested reserve price and our recommendations for pre-sale estimates for each piece of property you consign for sale. The terms and conditions contained in the actual Consignment Agreement will govern our respective rights and obligations; those terms and conditions are controlling over these general guidelines.

Delivery of Property to Profiles in History

After you have consigned property to us for sale, you can either bring your property to Profiles in History yourself, arrange with your own shipper to deliver it to us or Profiles in History can arrange for it to be shipped through their shipping department. We are always happy to assist you. For more information please contact us at (310) 859-7701. Property usually arrives at Profiles in History at least three months before the sale in order to allow time to research, catalog and photograph the items. Prior to the auction your property is generally stored at Profiles in History's facilities.

After approximately 45 business days following completion of the sale, pending payment by the purchaser, you will be sent payment for your sold property and a settlement statement itemizing the selling commission and other damages.

Pre-Auction Notification

Several weeks before the scheduled sale, along with thousands of Profiles in History's worldwide subscribers, you should be receiving a copy of the sale catalog in which your property is offered.

Catalog Images:

Some of the images representing group lots may show replicated photographs to illustrate count. Items are sold "as is" no returns on group lots.

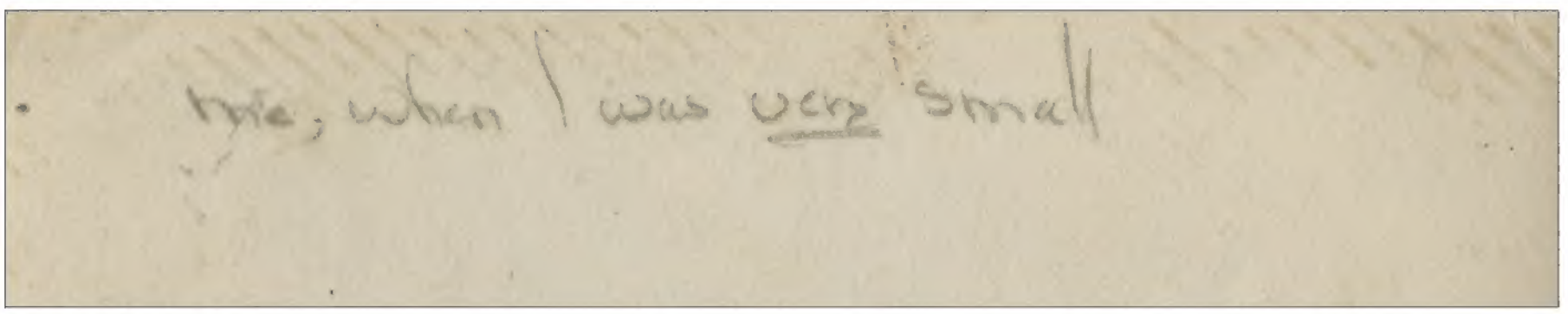
PLEASE NOTE THAT ALL ITEMS IN THIS CATALOG ARE SOLD IN "AS IS" CONDITION. NO RETURNS ACCEPTED.

IMPORTANT SALES TAX INFORMATION

Due to the recent U.S. Supreme Court decision in South Dakota v. Wayfair, Profiles in History *may* be required under state law to collect sales tax for the wining bidder's state. In such cases, the winning bidder's invoice will reflect the sales tax due based on applicable state and local sales tax rates.

The vast majority of the following 33 lots either come directly from the estate of Marilyn Monroe or were given by Marilyn to her guardian Grace Goddard and were sold to benefit the Hollygrove Children's Home. Being Marilyn's own personal property, many of these photographs are the only original first generation print in existence. Prior to their initial offering, some of these images were unpublished, and even today are exceedingly scarce. It is hard to imagine a more personal keepsake closer to the legendary superstar.

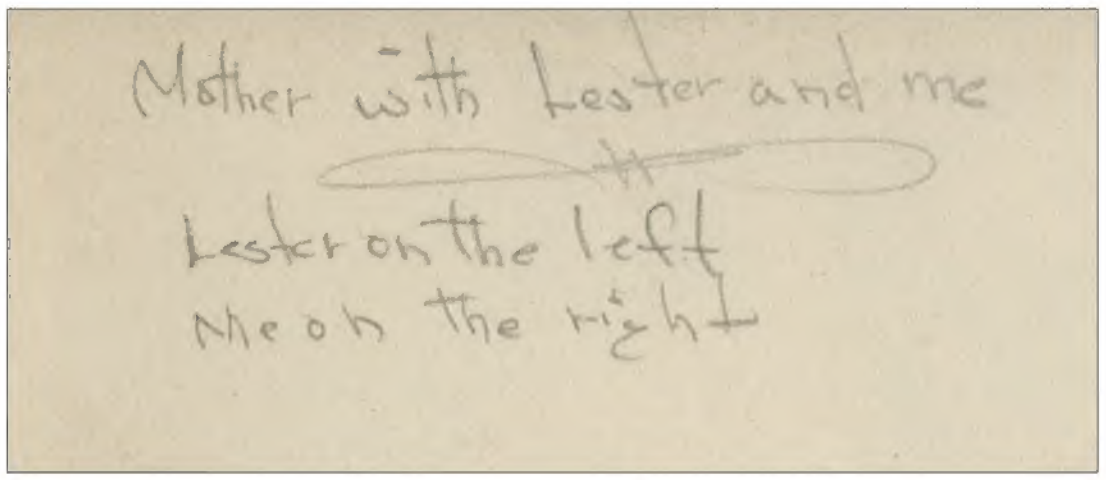
1. Marilyn Monroe inscribed personal baby photograph, "Me, when I was very small". (1926) Vintage original gelatin silver 4.5 x 2.75 in. photograph of infant Norma Jeane swaddled in a blanket. Inscribed by Norma Jeane in pencil on the verso, "Me, when I was very small". Exhibiting light creasing to blank corners and edges, a small tear in the lower right border, and a faint crease in lower third of the image. In good condition. *Provenance*: Christie's LA, Collection of Marilyn Monroe Memorabilia Sold to Benefit Hollygrove Children's Home, 12 September 2001, Lot 67. **$3,000 - $5,000**



2. Marilyn Monroe personal baby photograph - Norma Jeane at 8 to 10 months. (1927) Vintage original gelatin silver 4 x 6 in. borderless photograph of baby Norma Jeane smiling on an animal skin rug. Likely the earliest studio portrait in existence of the woman who would become the most photographed person in history. With hand annotation in pencil on the verso, "8 to 10 mos." Exhibiting light edge handling, silvering to upper right corner, and pinpoint surface wear. In very good condition. *Provenance*: Christie's LA, Collection of Marilyn Monroe Memorabilia Sold to Benefit Hollygrove Children's Home, 12 September 2001, Lot 68. **$1,000 - $1,500**

3. Marilyn Monroe personal baby photograph - Norma Jeane at 15 months. (1927) Vintage original gelatin silver 3.5 x 5 in. photograph on tan paper of baby Norma Jeane outdoors, her trademark blonde hair and blue eyes already prominent. With hand annotation in pencil on the verso, "Marilyn Monroe age 15 mo." Exhibiting light edge wear. Otherwise, in very good condition. *Provenance*: Christie's LA, Collection of Marilyn Monroe Memorabilia Sold to Benefit Hollygrove Children's Home, 12 September 2001, Lot 68. **$1,000 - $1,500**

4. Marilyn Monroe inscribed personal childhood photograph, "Mother with Lester and me..." (1927) Vintage original gelatin silver 4.5 x 2.5 in. photograph of toddler Norma Jeane and Lester Bolender. Inscribed by Norma Jeane in pencil on the verso, "Mother with Lester and me. Lester on the left. Me on the Right". The Bolenders were Marilyn's first foster family. Exhibiting a small crease to the lower right corner and a spot of emulsion loss at upper left. Otherwise, in very good condition. *Provenance*: Christie's LA, Collection of Marilyn Monroe Memorabilia Sold to Benefit Hollygrove Children's Home, 12 September 2001, Lot 69. **$3,000 - $5,000**

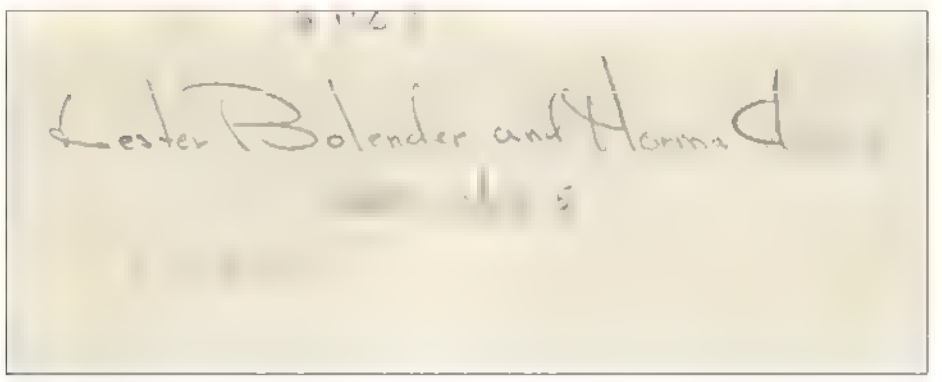


5. Marilyn Monroe childhood photograph - Norma Jeane at 2 years old. (1928) Vintage original gelatin silver 4.5 x 2.5 in. photograph of toddler Norma Jeane and Lester Bolender. The Bolenders were Marilyn's first foster family. Exhibiting toning at extremities of image and corner creasing. In good condition. **$1,000 - $1,500**

6. Marilyn Monroe hand-color tinted childhood photograph - Norma Jeane on the beach at 3 years old. (1929) Vintage original gelatin silver 5 x 7 in. hand-color tinted photograph on tan paper in what is likely the very first of the scores of iconic beach portraits taken of the future bathing beauty. With hand annotation in pencil on the verso. Exhibiting some toning and edge wear. Otherwise, in very good condition. *Provenance*: Christie's LA, Collection of Marilyn Monroe Memorabilia Sold to Benefit Hollygrove Children's Home, 12 September 2001, Lot 71. **$2,000 - $3,000**

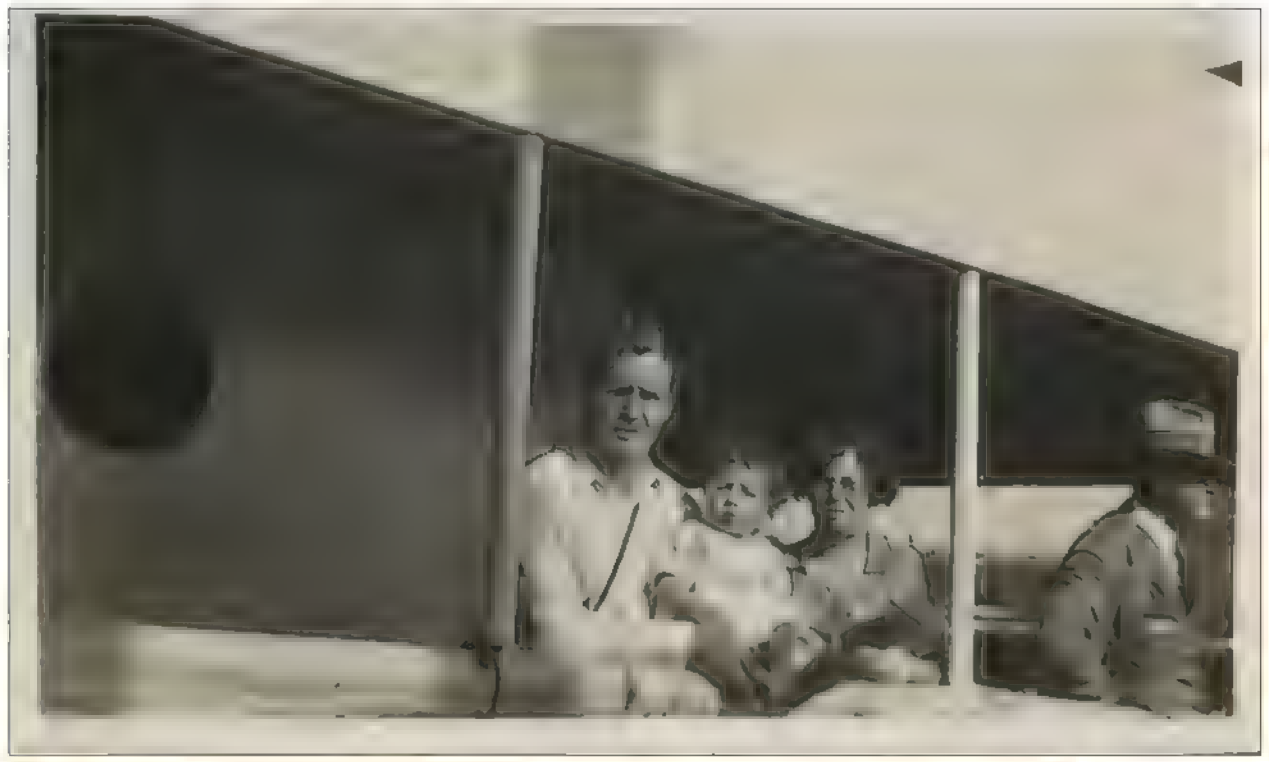
7. Marilyn Monroe teenage photograph - Norma Jeane at 13 years old. (1939) Vintage original 8 x 10 in. photograph taken on a trip to Yosemite with "Aunt" Anna Lower and other family members. Exhibiting a spot of soiling in the lower left blank border. Otherwise, in very good condition. *Provenance*: Christie's LA, Collection of Marilyn Monroe Memorabilia Sold to Benefit Hollygrove Children's Home, 12 September 2001, Lot 77. **$600 - $800**

8. Marilyn Monroe inscribed personal childhood photograph, "First boyfriend...both age 5". (1931) Vintage original gelatin silver 5.75 x 3.5 in. photograph. Inscribed by Norma Jeane in pencil on the verso, "First boyfriend. Lester Bolender and Norma Jeane. Both age 5". The Bolenders were Marilyn's first foster family. Exhibiting creasing to upper right and lower left corners, and spot soiling in upper right border. Otherwise, in very good condition. *Provenance*: Christie's LA, Collection of Marilyn Monroe Memorabilia Sold to Benefit Hollygrove Children's Home, 12 September 2001, Lot 72. **$3,000 - $5,000**



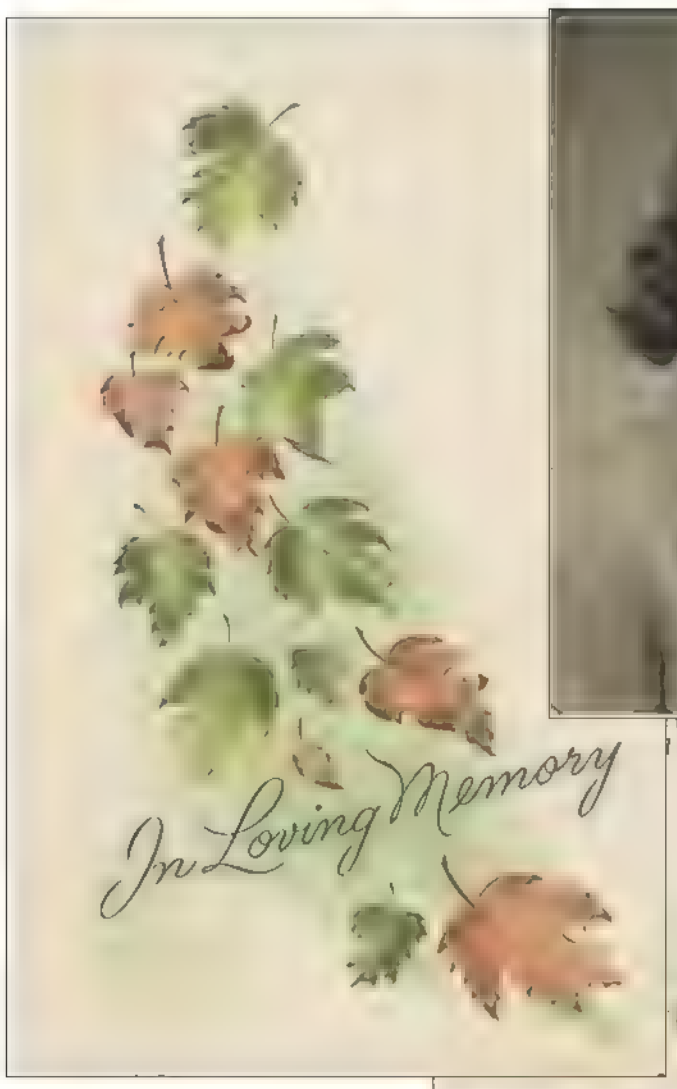
9. Marilyn Monroe childhood photograph - Norma Jeane at 6 years old. (1932)Vintage original gelatin silver 4 x 6 in. borderless photograph. Depicting a smiling 6-year-old Norma Jeane with blonde bob,seated in a chair. Exhibiting light surface wear. Otherwise, in very good condition. *Provenance*: Christie's LA, Collection of Marilyn Monroe Memorabilia Sold to Benefit Hollygrove Children's Home, 12 September 2001, Lot 70. **$1,000 - $1,500**

10. Marilyn Monroe childhood photograph - Norma Jeane at 9 years old. (1935) Vintage original gelatin silver 2 x 3 in. hand-color tinted photograph. A striking portrait in which the future Marilyn Monroe's features are instantly recognizable in young Norma Jeane, taken during her residence at Hollygrove Children's Home. With hand annotation in pencil on the verso. Exhibiting some edge wear and surface marking. Otherwise, in very good condition. *Provenance*: Christie's LA, Collection of Marilyn Monroe Memorabilia Sold to Benefit Hollygrove Children's Home, 12 September 2001, Lot 77. **$3,000 - $5,000**



11. **Marilyn Monroe inscribed personal family photograph, "Uncle Marion...with Grandmother and Cousin Jack".** (ca. 1930s) Vintage original gelatin silver 3 x 5 in. photograph depicting Norma Jeane's maternal grandmother, Della Monroe, her uncle Marion, and cousin Jack. Inscribed by Norma Jeane in pencil on the verso, "Uncle Marion (mothers brother) with Grandmother and cousin Jack (age ½)". Accompanied by(2) additional family photos both depicting Della Monroe with cousin Jack. Exhibiting some soiling, edge wear, upper right corner crease to inscribed photo, and edge chipping to 1-photo of Della Monroe and Jack. In generally good condition. **$200 - $300**

12. Marilyn Monroe (6) personal photographs of her mother, Gladys Baker. (ca. 1920s-1930s) Collection of (6) vintage original gelatin silver photographs ranging in size from 3.25 x 4.5 in. to 5 x 7 in. Marilyn's mother had a history of mental illness in her family and was eventually institutionalized herself. Exhibiting some toning, creasing, tears, and edge loss. In generally good to very good condition. *Provenance*: Christie's LA, Collection of Marilyn Monroe Memorabilia Sold to Benefit Hollygrove Children's Home, 12 September 2001, Lot 74. **$300 - $500**



my Pilot face to face
I have crossed the bar

Alfred Tennyson

In Loving Memory of

ANNE ALICE REBECCA GODDARD
ERVIN SILLIMAN GODDARD

Born
December 17, 1908
Oklahoma City, Oklahoma

January 30, 1904
Holland, Texas

Entered Into Rest
December 4, 1972
Ventura, California

Memorial Services from
Loma Vista Chapel
Friday, December 8, 1972 - 3:00 P.M.

Officiating
Dr. Robert W. Pratt
First Baptist Church
Ventura, California
Organist—Joanne Shelton

Interment
Ivy Lawn Memorial Park
Ventura, California

Arrangements by
Ted M. Mayr Funeral Home
Ventura, California

IN THE SUPERIOR COURT
OF THE
STATE OF CALIFORNIA
In and for the County of Los Angeles

SUBPOENA

The People of the State of California
For the Best Interest and Protection of

As a Mentally Ill Person

TO

ADDRESS

THE PEOPLE OF THE STATE OF CALIFORNIA COMMAND YOU, That all and singular, business and excuses being laid aside, you appear and attend our Superior Court, Dept. 54 of the County of Los Angeles, at a term of said Court to be held at Psychopathic Unit of the General Hospital (1934 Hospital Place) in the County of Los Angeles, on

the .....day of

FEB

....., 19....., at

9 o'clock, A.M., then and there to testify in the above proceedings now pending in said Superior Court, and for a failure to attend you will be deemed guilty of contempt of Court, and liable to pay all losses and damages sustained thereby, and forfeit one hundred dollars in addition thereto.

WITNESS, Hon.
Judge of the Superior Court, at the Court House, in the County of Los Angeles, and

the Seal of said Court, this.....day

of , 19

ATTEST my hand and the seal of said Court, the day and year last above written.

HAROLD J. OSTLY

County Clerk and Clerk of the Superior Court of the State of California, in and for the County of Los Angeles.

By ....., Deputy

SEAL

Section 2064, Code of Civil Procedure

"A witness served with a subpoena, must attend at the time appointed, with any papers under his control lawfully required by the subpoena, and answer all pertinent and legal questions and unless sooner discharged, must remain until the testimony is closed.

Section 1331, Penal Code

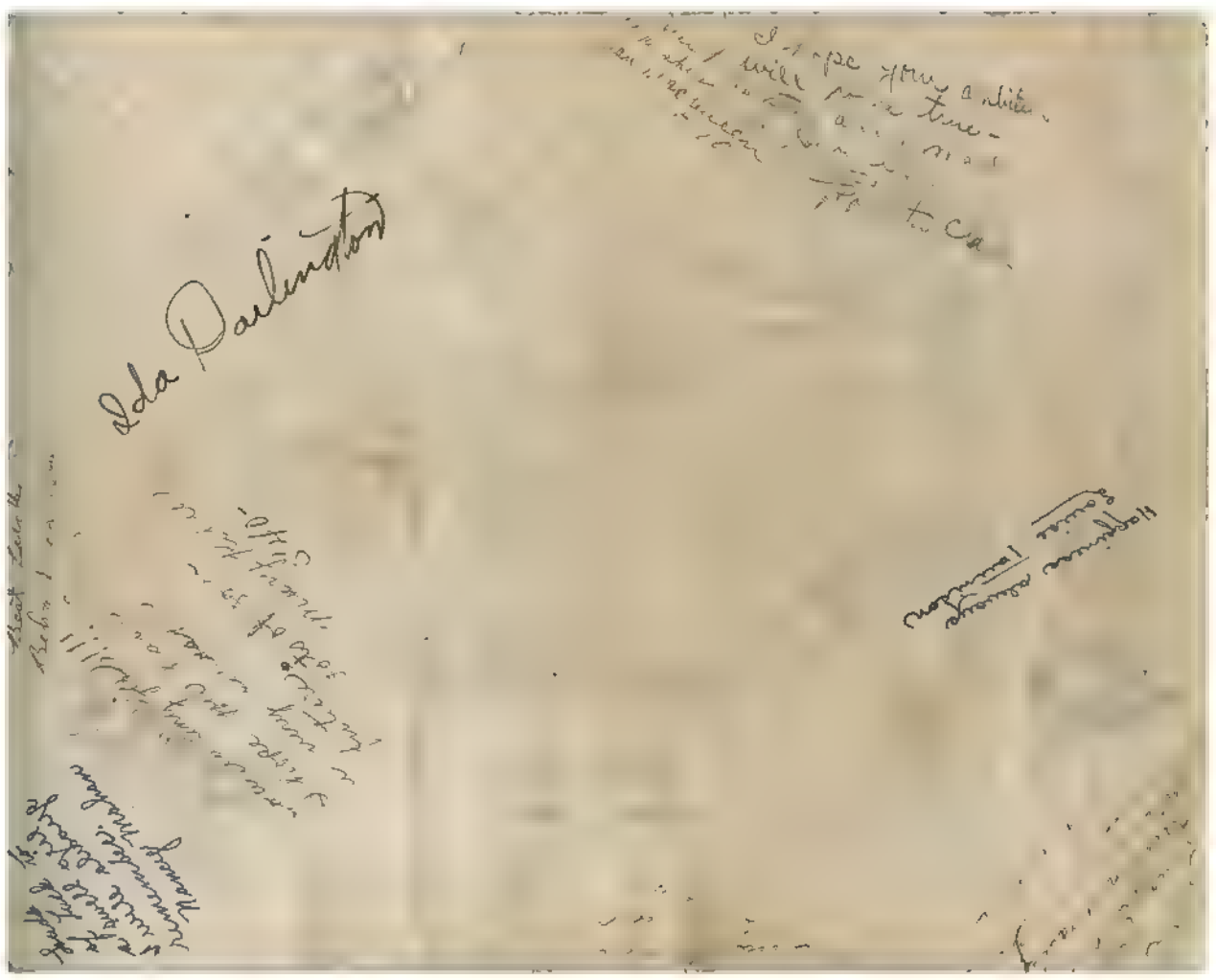
"Disobedience to a subpoena, or refusal to be sworn, or to testify as a witness, may be punished by the Court or Magistrate as a contempt."

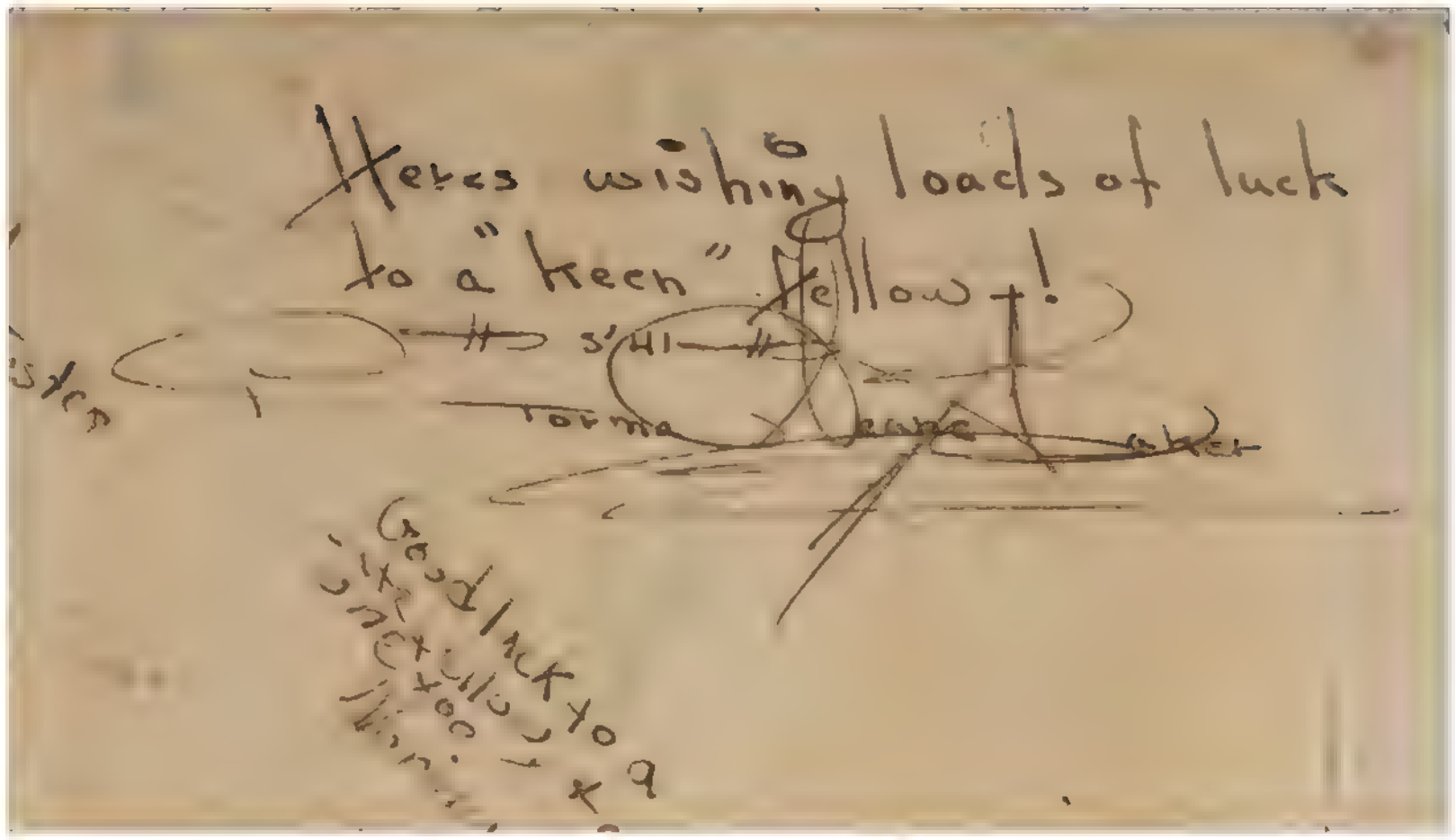
74B462A Psycho 12 1-51

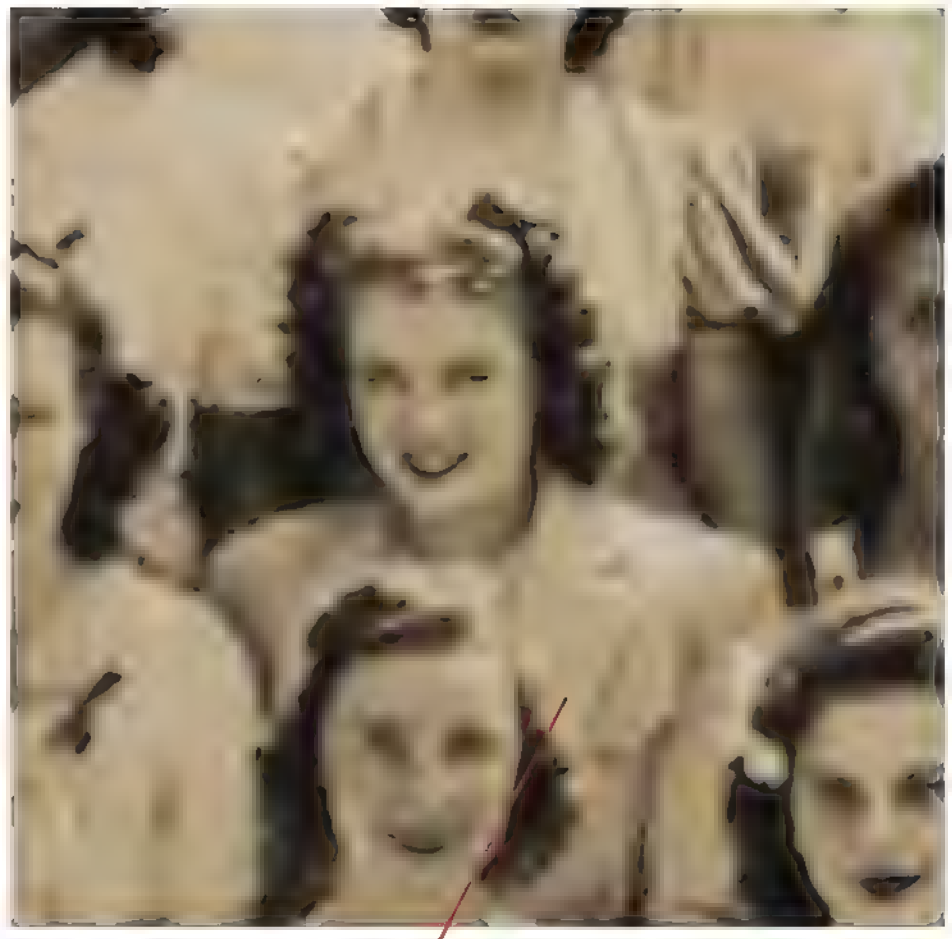
13. Marilyn Monroe family ephemera including a subpoena issued to Grace Goddard for the commitment hearing of Marilyn's mother, Gladys Baker. (1930s–1950s) Collection of (4) pieces of family-related ephemera including (2) death announcement cards for Marilyn's guardian Grace Goddard and Anne Alice Goddard, (1) gelatin silver photograph of Grace Goddard in uniform, and (1) subpoena issued to Grace Goddard for the commitment hearing of Marilyn's mother, Gladys Baker. Exhibiting age, wear, and handling. In generally good to very good condition. *Provenance*: Christie's LA, Collection of Marilyn Monroe Memorabilia Sold to Benefit Hollygrove Children's Home, 12 September 2001, Lot 73. **300 - $500**

14. Marilyn Monroe personal photograph - Norma Jeane at the beach on Catalina Island. (1940) Vintage original gelatin silver approx. 2.75 x 4.5 in. photograph. Depicting Norma Jeane in a 2-piece sun suit at the beach, smiling. Exhibiting spot staining on the upper extremity of image not affecting subject. In good to very good condition. **$400 - $600**

15. Marilyn Monroe personal teenage photograph – Norma Jeane with the Emerson Girl's Glee Club. (1940) Vintage original gelatin silver 8 x 10 in. photograph of Marilyn with her junior high school glee club, smiling in the center of the group. The verso is copiously inscribed with messages to Norma Jeane by her girlfriends, including, "To a beautiful, sweet, charming, and darling, adorable Norma Jean" and "I hope your ambition will come true – to stay an old maid all your life". A truly remarkable personal document. Exhibiting some creasing, handling, and surface marring. In good condition. *Provenance*: Christie's LA, Collection of Marilyn Monroe Memorabilia Sold to Benefit Hollygrove Children's Home, 12 September 2001, Lot 78. **$4,000 - $6,000**

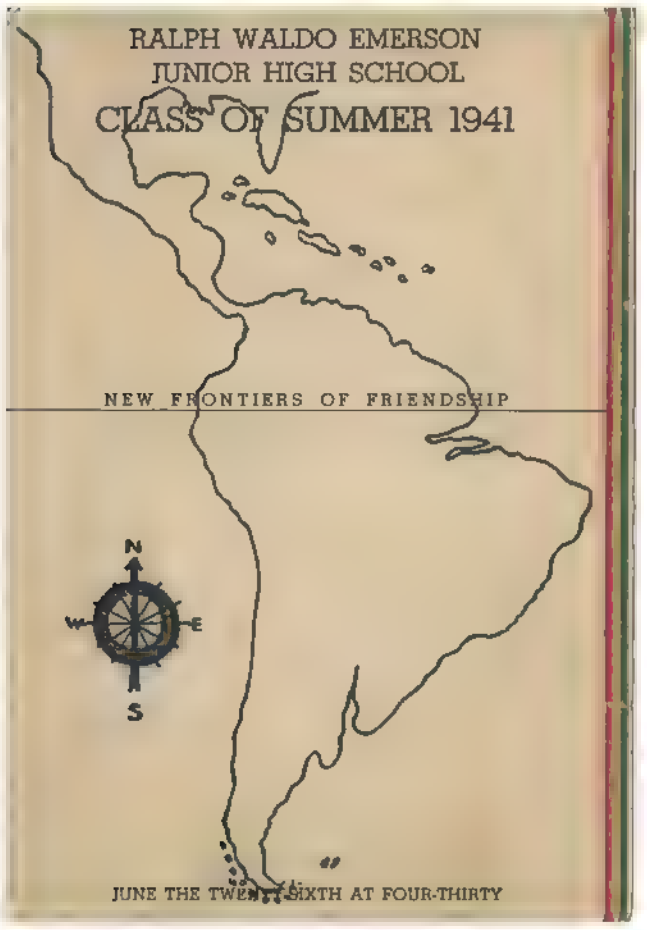


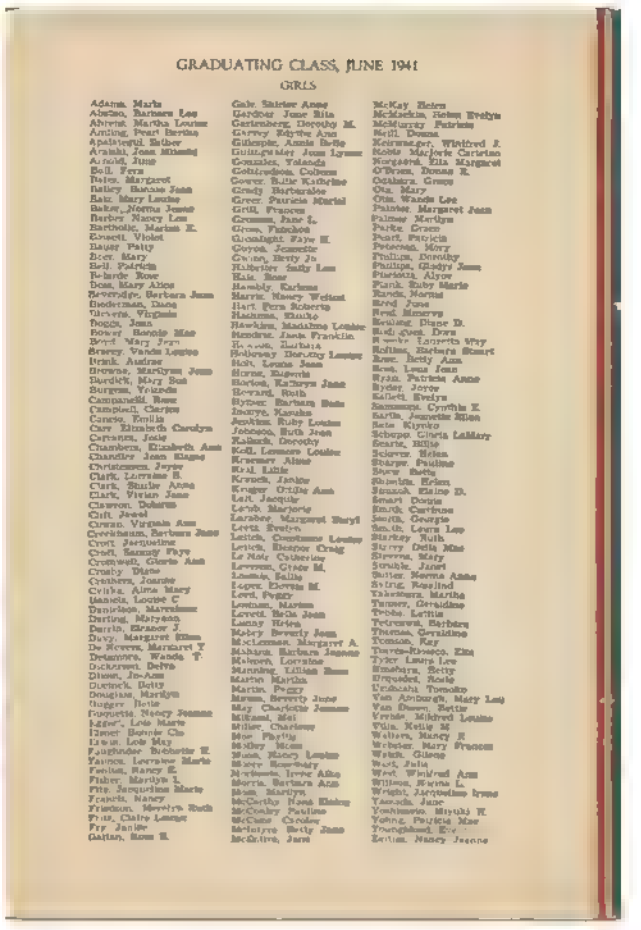




16. Marilyn Monroe excessively rare signed class photo from Ralph Waldo Emerson Junior High School. (1941) Vintage original panoramic gelatin silver class photograph measuring 24.75 x 8 in. Printed in negative, "Ralph Waldo Emerson Junior High School Class of Summer 1941". Norma Jeane is recognizable positioned 6th row from the bottom in the center right quadrant of the image. Signed by Norma Jeane (along with many fellow classmates) on the verso, "Here's wishing loads of luck to a 'keen' fellow! Norma Jeane Baker". Exhibiting toning and pronounced creases throughout from handling and rolled storage. In fair condition. **$6,000 - $8,000**

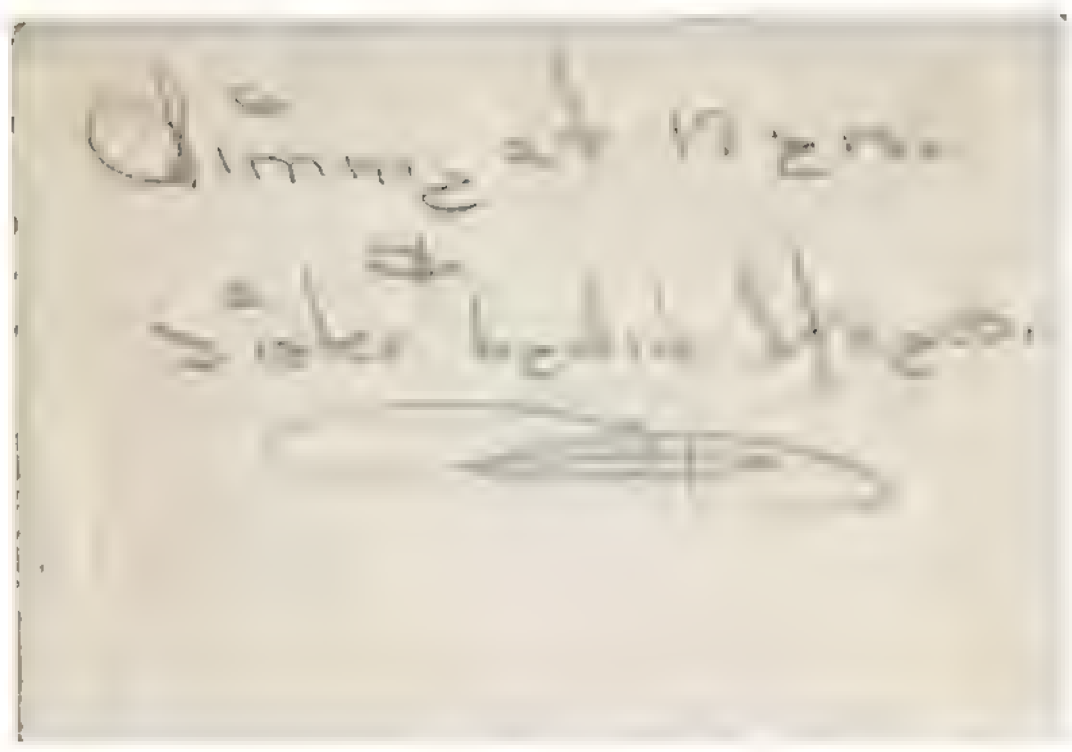
17. Marilyn Monroe personal teenage photograph - Norma Jeane at 14 years old. (1940) Vintage original gelatin silver 1.25 x 1.75 in. photograph of Norma Jeane taken in Van Nuys, California. Exhibiting some surface soiling and corner creasing. In good condition. *Provenance*: Christie's LA, Collection of Marilyn Monroe Memorabilia Sold to Benefit Hollygrove Children's Home, 12 September 2001, Lot 76. **$800 - $1,200**





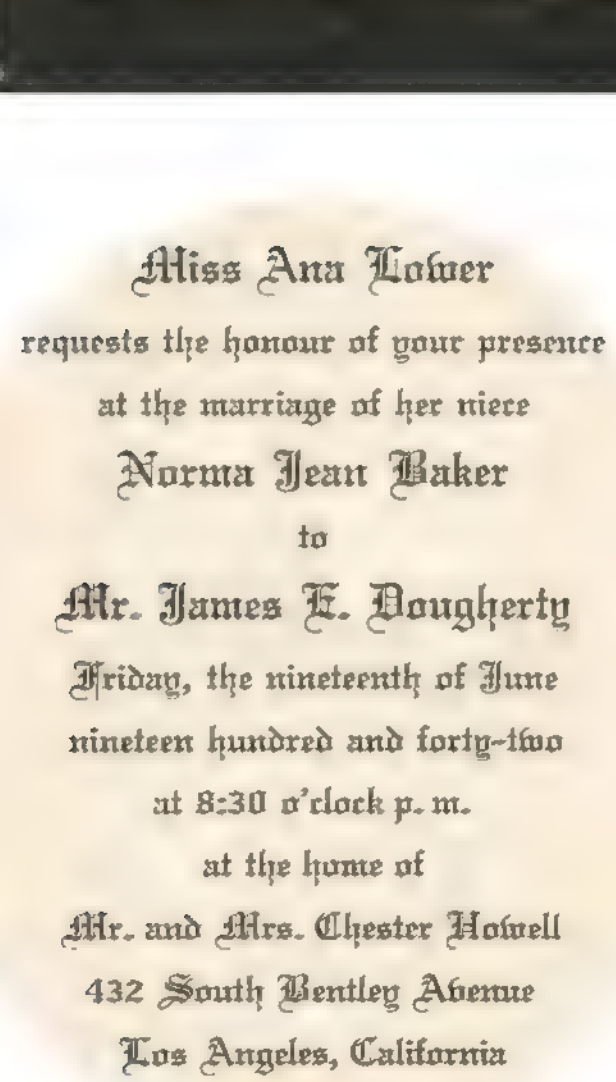
18. Marilyn Monroe Emerson Institute commencement program. (1941)Vintage original 2-page printed 6.25 x 9 in. Ralph Waldo Emerson Junior High School Class of Summer 1941 commencement program. The printed program contains itinerary including music, speeches, and songs. Listed alphabetically in the "Graduating Class, June 1941 Girls" roster of graduates is "Baker, Norma Jeane". Exhibiting edge wear, age and light soiling. Minor 3 in. separation at the upper, stapled spine. In very good condition. **$600 - $800**

19. Marilyn Monroe personal teenage photograph - Norma Jeane at 15 years old. (1941) Vintage original gelatin silver 2.75 x 4.5 in. borderless studio photograph depicting Norma Jeane coquettishly posed on a bench in front of a forest backdrop. Exhibiting some edge wear and uneven surface toning. In good condition. *Provenance*: Christie's LA, Collection of Marilyn Monroe Memorabilia Sold to Benefit Hollygrove Children's Home, 12 September 2001, Lot 80. **$1,000 - $1,500**



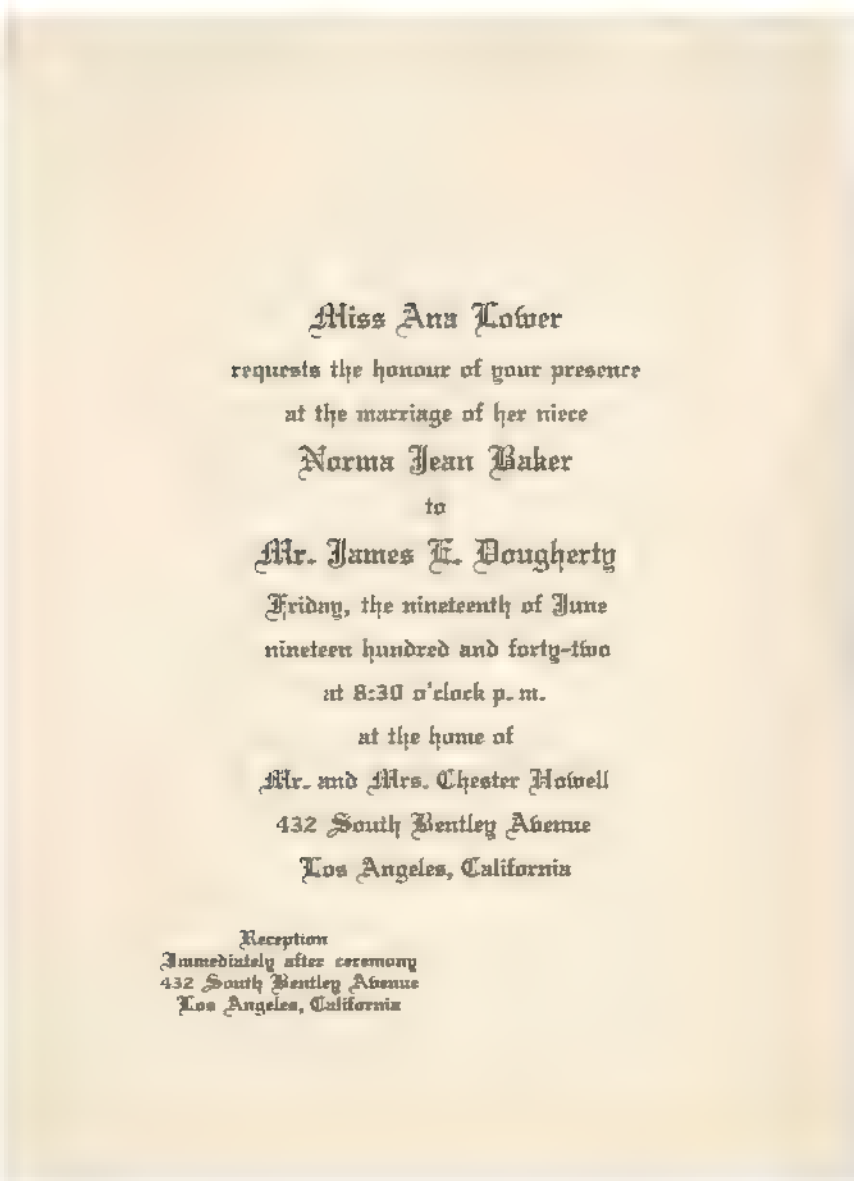
20. Marilyn Monroe inscribed personal photograph, "Jimmy at 17 yrs ..." (1938) Vintage original gelatin silver 2.5 x 3.5 in. (unevenly trimmed) photograph depicting Norma Jeane's future first husband, Jim Dougherty, with his sister. Inscribed by Norma Jeane in pencil on the verso, "Jimmy at 17 yrs & sister Lydia Hayes". Exhibiting a crease in the right border. Otherwise, in very good condition. *Provenance*: Christie's LA, Collection of Marilyn Monroe Memorabilia Sold to Benefit Hollygrove Children's Home, 12 September 2001, Lot 82. **$1,000 - $1,500**

21. Marilyn Monroe personal wedding photograph - Norma Jeane Baker and Jim Dougherty. (1942) Vintage original gelatin silver approx. 8 x 10 in. borderless wedding photograph by Axel Togg of Norma Jeane from her June 19, 1942 wedding to Jim Dougherty, with the newlyweds posed in front of the fireplace at Mr. and Mrs. Chester Howell's home. Exhibiting upper corner loss from pinning and pinholes to lower corners. Otherwise, in very good condition. *Provenance*: Christie's LA, Collection of Marilyn Monroe Memorabilia Sold to Benefit Hollygrove Children's Home, 12 September 2001, Lot 83. **$1,500 - $2,500**



Miss Ana Lower
requests the honour of your presence
at the marriage of her niece
Norma Jean Baker
to
Mr. James E. Dougherty
Friday, the nineteenth of June
nineteen hundred and forty-two
at 8:30 o'clock p. m.
at the home of
Mr. and Mrs. Chester Howell
432 South Bentley Avenue
Los Angeles, California

22. Marilyn Monroe personal invitation for her wedding to Jim Dougherty. (1942) Vintage original 4.5 x 6 in. beveled invitation for the wedding of Norma Jeane Baker to Mr. James E. Dougherty on Friday, June 19, 1942 at 8:30 p.m. The couple divorced four years later in 1946. Exhibiting a handling crease in the right border. Otherwise, in very good condition. *Provenance*: Christie's LA, Collection of Marilyn Monroe Memorabilia Sold to Benefit Hollygrove Children's Home, 12 September 2001, Lot 83.
$400 - $600



Miss Ana Lower
requests the honour of your presence
at the marriage of her niece
Norma Jean Baker
to
Mr. James E. Dougherty
Friday, the nineteenth of June
nineteen hundred and forty-two
at 8:30 o'clock p. m.
at the home of
Mr. and Mrs. Chester Howell
432 South Bentley Avenue
Los Angeles, California

Reception
Immediately after ceremony
432 South Bentley Avenue
Los Angeles, California

23. Marilyn Monroe (3) personal photographs from her meeting with half-sister, Berniece Baker Miracle. (1944) Collection of (3) vintage original gelatin silver 3 x 4 in. deckled-edge photographs taken in Detroit when Norma Jeane met her half-sister, Berniece Baker Miracle. Exhibiting some silvering and toning. Otherwise, in good to very good condition. *Provenance*: Christie's LA, Collection of Marilyn Monroe Memorabilia Sold to Benefit Hollygrove Children's Home, 12 September 2001, Lot 84. **$400 - $600**

Radioplane STATIC

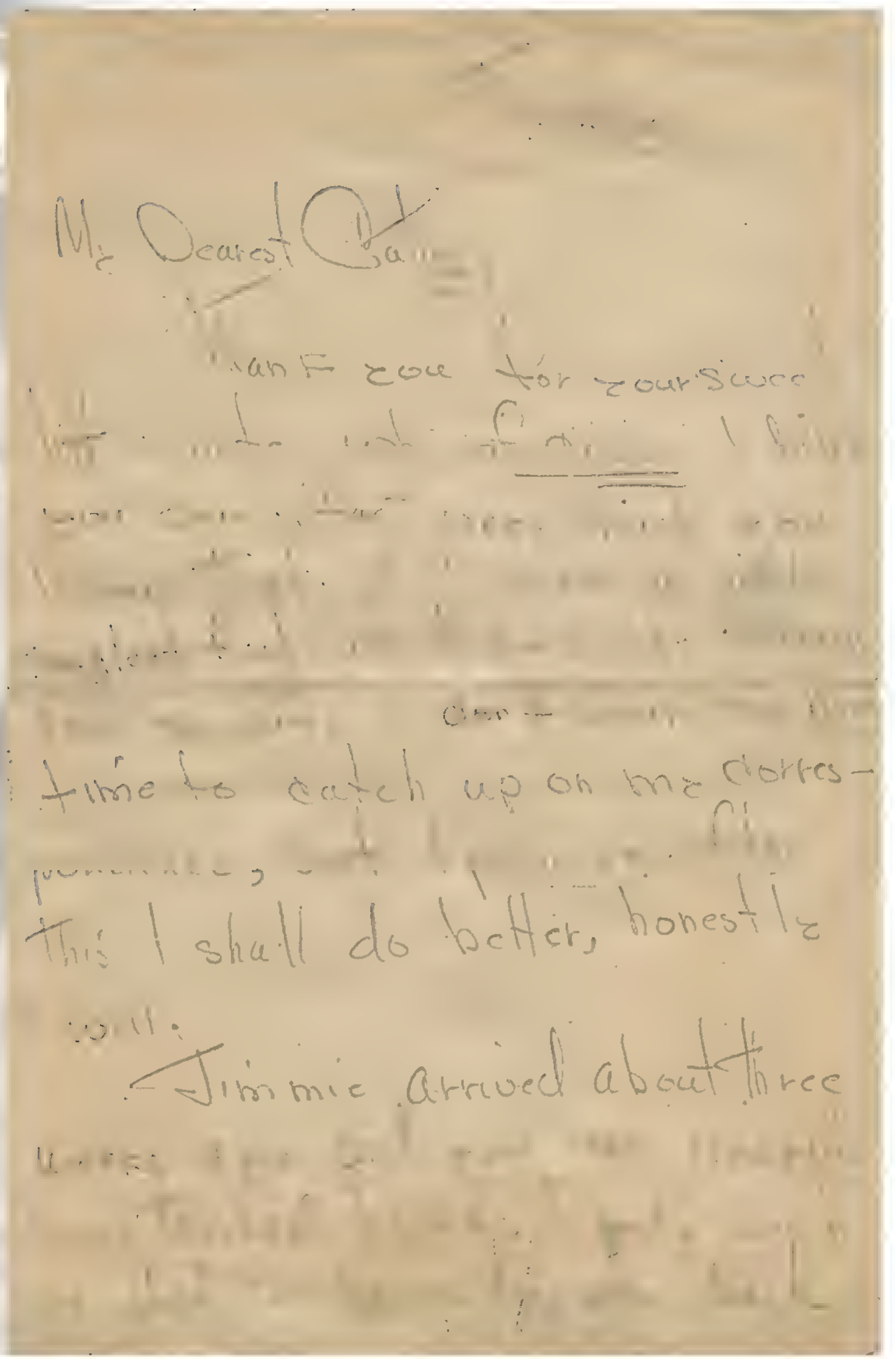
SUBSCRIBE $33,000 IN 5TH WAR BOND DRIVE

Radioplane Goes Over Top In Campaign

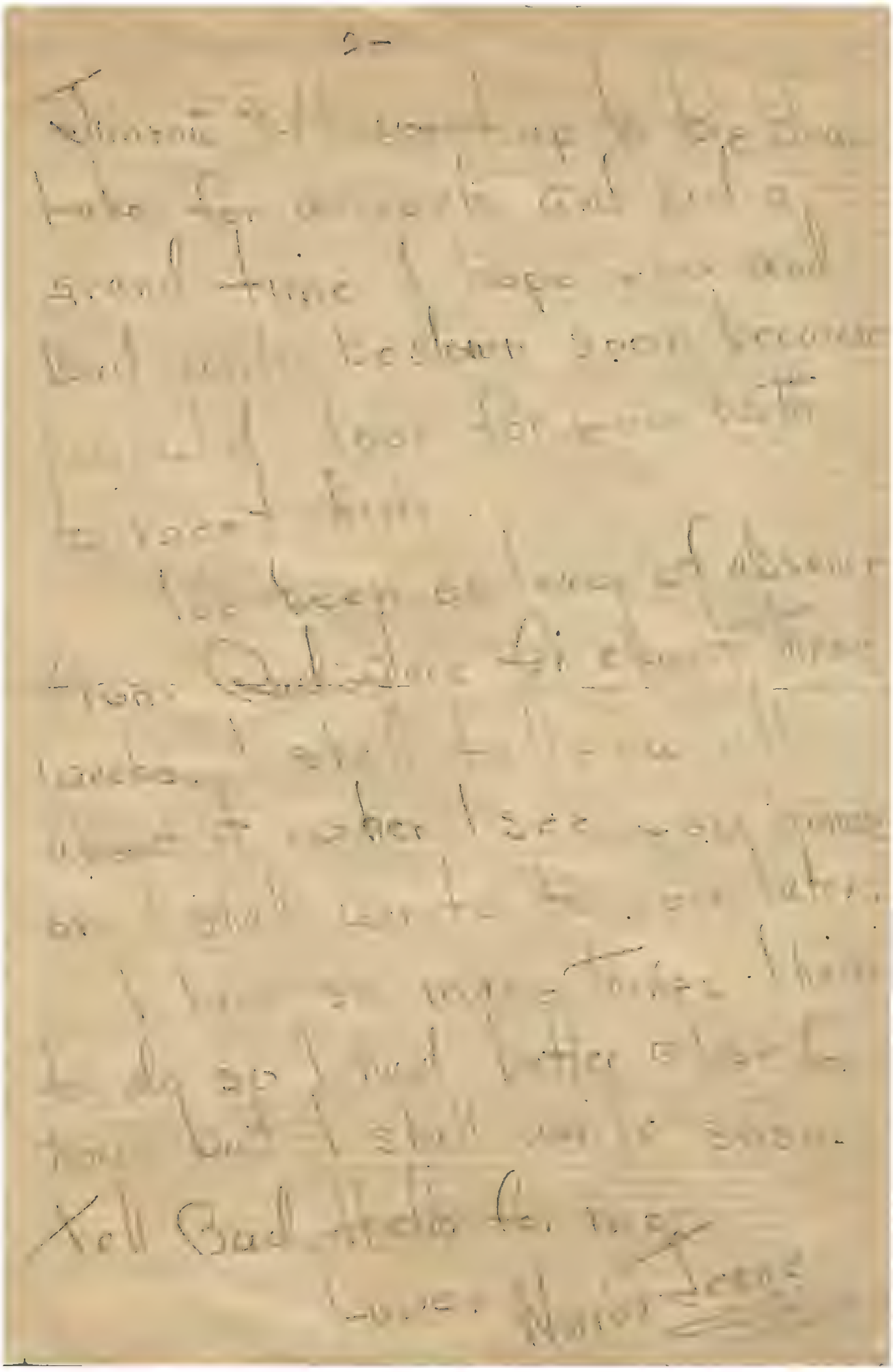
EMPLOYEES LET MONEY GO BEGGING

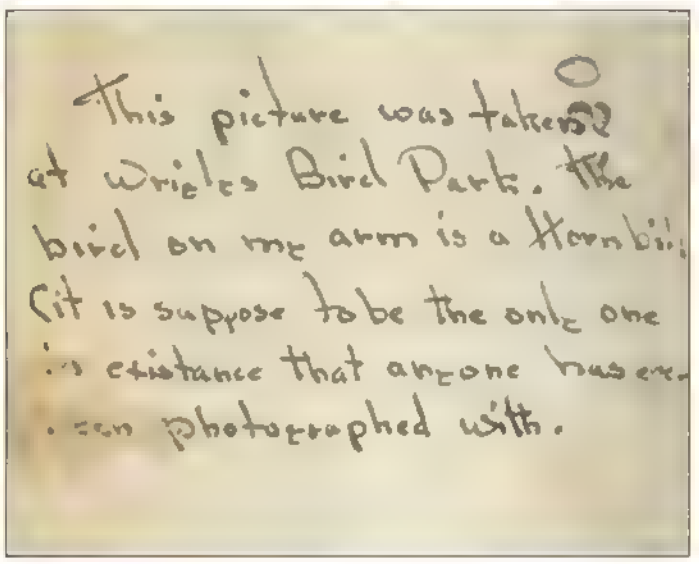
Buy a Bond

24. Marilyn Monroe personal Radioplane beauty contest photograph. (1944) Vintage original gelatin silver 3.25 x 4.25 in. photograph depicting the 19-year-old Queen Norma Jeane Dougherty, who had won a beauty contest at the Radioplane plant where she worked as a parachute inspector during the war. Also includes a 35mm second generation negative of the photograph, as well as (2) issues of *Radioplane Static* magazine, the plant's employee newsletter, one of which includes a paragraph about Marilyn winning a $50 war bond for making a useful suggestion to management. Photo exhibits minor edge wear. Otherwise, in very good condition. *Provenance*: Christie's LA, Collection of Marilyn Monroe Memorabilia Sold to Benefit Hollygrove Children's Home, 12 September 2001, Lot 89. **$2,500 - $3,500**


My Dearest Cathy
thank you for your sweet
time to catch up on my correspon-
This I shall do better, honestly
Jimmie arrived about three

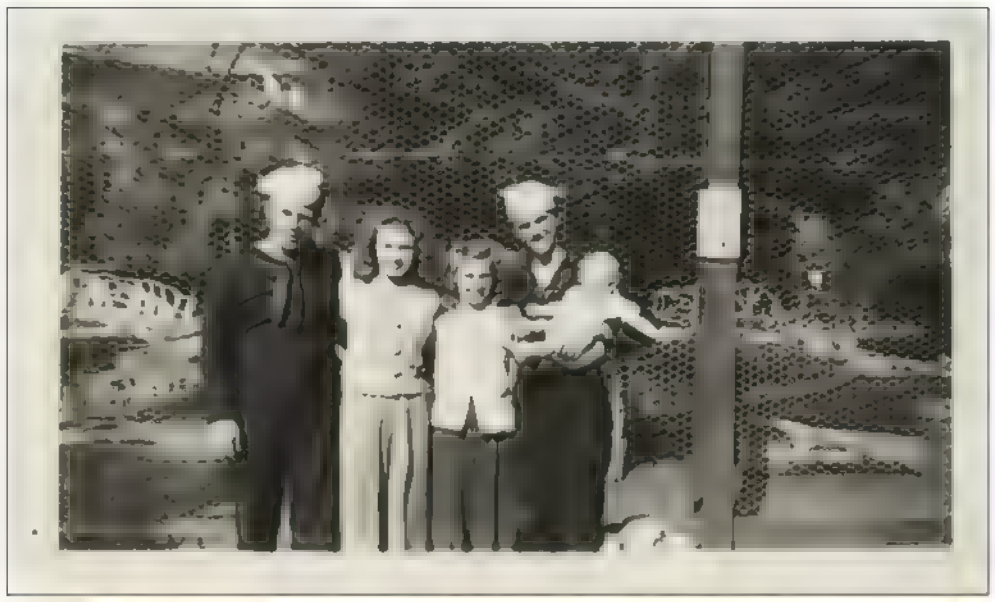
25. Marilyn Monroe extraordinary autograph letter signed as "Norma Jeane" to her friend Cathy Staub as she takes the first step toward stardom. (1945) Vintage original 5.25 x 8 in. folded, 2-page letter to "Cathy" handwritten in pencil and signed, "Norma Jeane". Written during a period of major transition in her life, Norma Jeane mentions a leave of absence from her job as a parachute inspector at Radioplane. She had recently been "discovered" by US Army Air Force First Motion Picture Unit photographer David Conover while working at the plant, and through his connections, had been able to get freelance work as a pin-up model. A few short months after writing this letter, Norma Jeane signed her first professional modeling contract with the Blue Book Agency, which brought her to the attention of Hollywood and set her on the path to worldwide superstardom. She writes in full: *Thursday. My dearest Cathy, thank you for your sweet little note, why of course of course I like you dear very much, you know that. If I seem a little neglectful at times its because I'm so busy I don't seem to have any time to catch up on my correspondence, but I promise after this, I shall, do better, honestly I will. Jimmie arrived about three weeks ago and you can imagine how thrilled I was. I only wish he didn't have to go back. Jimmie and I went up to Big Bear Lake for a week and had a grand time I hope you and Bud will be down soon because I would love for you both to meet him. I've been on leave of absence from Radioplane. I shall tell you all about it when I see you honey or I shall write to you later. I have so many things I have to do so I had better close for now but I shall write soon. Tell Bud Hello for me. Love, Norma Jeane.* Exhibiting age, wear and handling. In good condition. **$8,000 - $12,000**

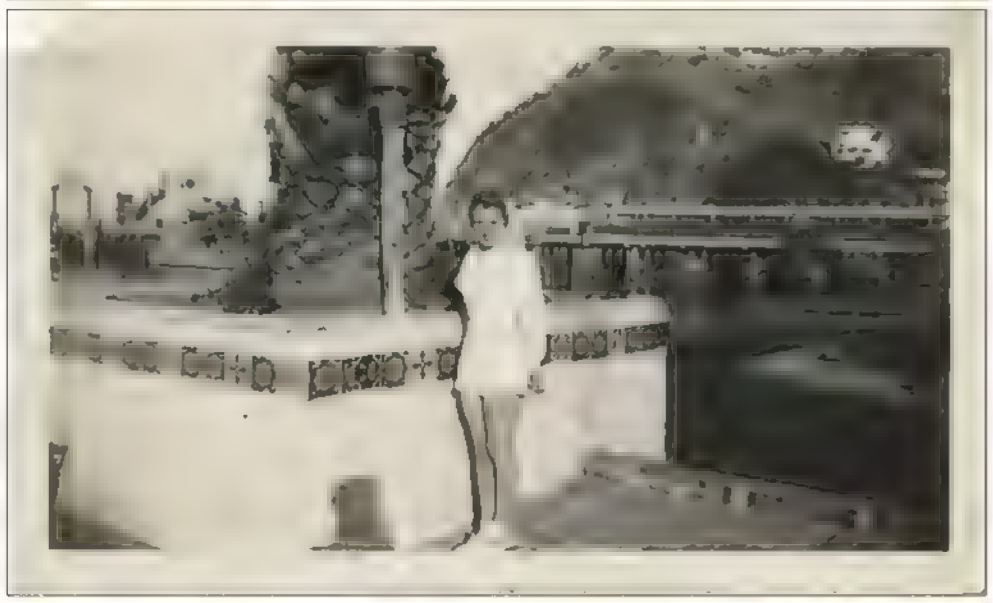



This picture was taken
at Wrigley's Bird Park. The
bird on my arm is a Hornbill
(it is suppose to be the only one
in existance that anyone has ever
been photographed with.

26. Marilyn Monroe inscribed personal photograph, "This picture was taken at Wrigley's Bird Park..." (1944) Vintage original gelatin silver 4.5 x 2.5 in. photograph. Inscribed by Norma Jeane in pencil on the verso, "This picture was taken at Wrigley's Bird Park. The bird on my arm is a Hornbill. (it is suppose [sic] to be the only one in existance [sic] that anyone has ever been photographed with". Exhibiting light toning, soiling, and creasing throughout. In good condition. *Provenance*: Christie's LA, Collection of Marilyn Monroe Memorabilia Sold to Benefit Hollygrove Children's Home, 12 September 2001, Lot 87. **$2,000 - $3,000**

27. Marilyn Monroe personal photograph - Norma Jeane and Jim Dougherty at the Pacific South Seas restaurant with souvenir folder. (1944) Vintage original gelatin 7 x 5 in. photograph depicting Norma Jeane dining out with Jim Dougherty and a friend at the Clifton Pacific South Seas. Accompanied by a 8 x 6 in. souvenir folder. Exhibiting a crease to the lower left corner. In very good condition. *Provenance*: Christie's LA, Collection of Marilyn Monroe Memorabilia Sold to Benefit Hollygrove Children's Home, 12 September 2001, Lot 88. **$600 - $800**

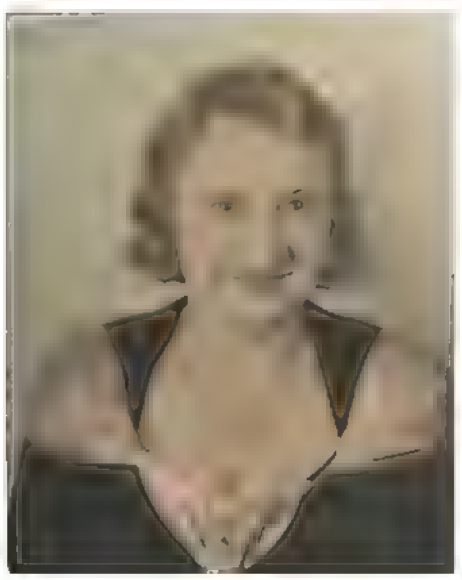




28. Marilyn Monroe (6) personal photographs - Norma Jeane and Jim Dougherty on Catalina Island. (1945) Collection of (6) gelatin silver 4.5 x 2.75 in. photographs from a trip Norma Jeane took to Catalina to visit her husband, Jim, who was stationed there with the Merchant Marine. Exhibiting some toning, soiling, and corner loss. In good to very good condition *Provenance*: Christie's LA, Collection of Marilyn Monroe Memorabilia Sold to Benefit Hollygrove Children's Home, 12 September 2001, Lot 85. **$1,500 - $2,500**

29. Marilyn Monroe personal photograph - Norma Jeane and Jim Dougherty on Catalina Island. (1945). Vintage original gelatin silver 5 x 7 in. photograph depicting Norma Jeane with a uniformed Jim Dougherty on Catalina Island, where he was stationed with the Merchant Marine. Exhibiting light soiling to the left border. In very good condition. *Provenance*: Christie's LA, Collection of Marilyn Monroe Memorabilia Sold to Benefit Hollygrove Children's Home, 12 September 2001, Lot 85. **$600 - $800**

30. Marilyn Monroe (3) personal photographs - Norma Jeane in Los Angeles. (1944) Collection of (3) vintage original gelatin silver 2.5 x 4.5 in. photographs. Including (2) outdoor portraits of Norma Jeane and (1) with a friend and her baby, all taken during a trip to Los Angeles. Exhibiting minor toning, soiling, and 1-with lower left corner loss. In good to very good condition. *Provenance*: Christie's LA, Collection of Marilyn Monroe Memorabilia Sold to Benefit Hollygrove Children's Home, 12 September 2001, Lot 88. **$400 - $600**

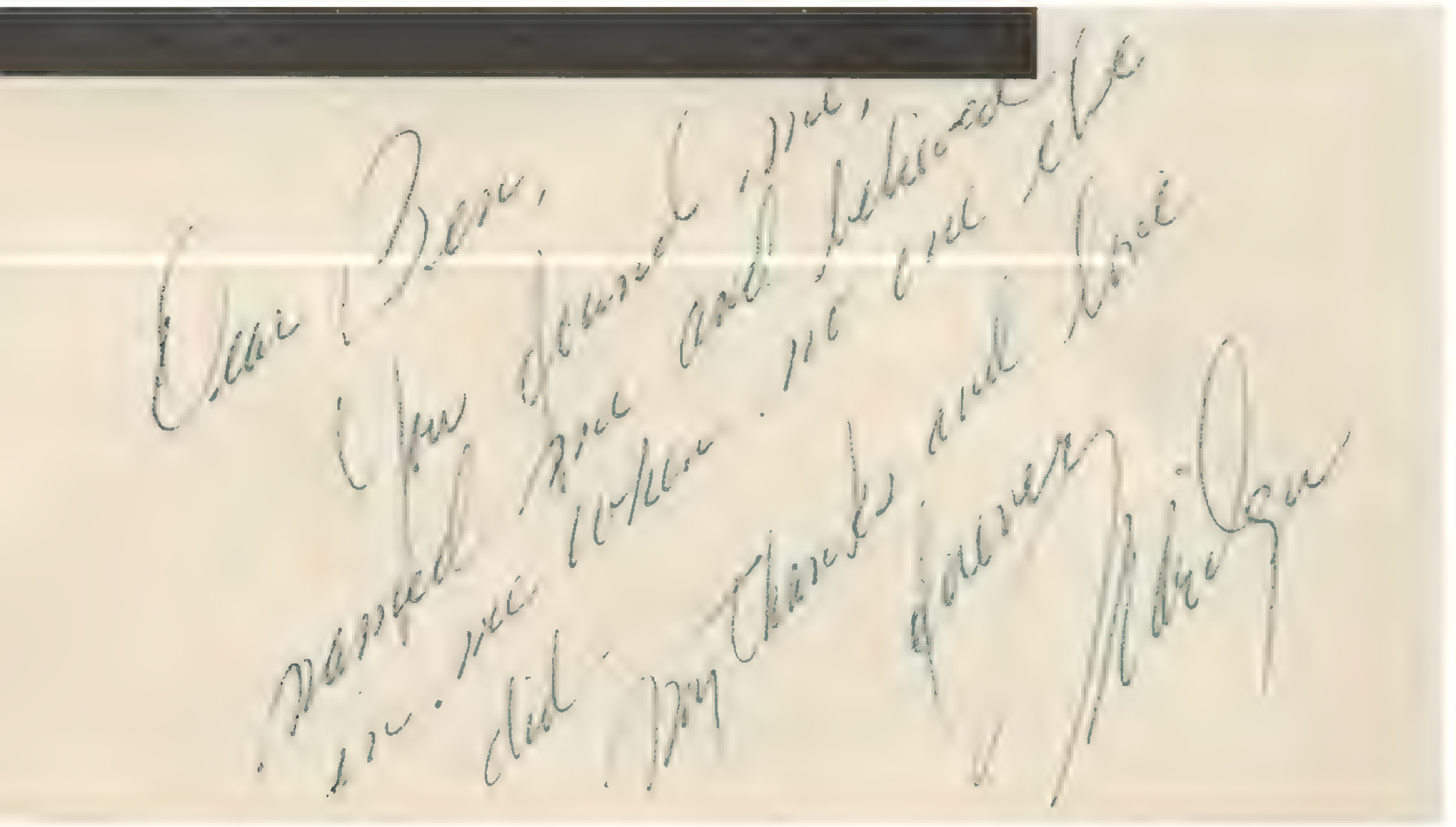


31. Marilyn Monroe personal photograph - Norma Jeane and Jim Dougherty at the Cocoanut Grove with souvenir folder. (1945) Vintage original gelatin silver 6.75 x 4.75 in. photograph of Norma Jeane dining with her husband, Jim Dougherty, at the Cocoanut Grove nightclub in Los Angeles on March 16, 1945. Accompanied by a 8.5 x 6.75 in. souvenir presentation folder. In the photo, Marilyn is wearing a dress of Grace Goddard's that she had personally altered, and included is a photo of Goddard wearing the dress in its original form. Exhibiting crease to lower right corner of photo. In very good condition. *Provenance*: Christie's LA, Collection of Marilyn Monroe Memorabilia Sold to Benefit Hollygrove Children's Home, 12 September 2001, Lot 88. **$600 - $800**

32. Marilyn Monroe (7) personal photographs from her first professional modeling jobs with the Blue Book Agency. Collection of (7) vintage original gelatin silver 8 x 10 in. single-weight glossy photographs of Marilyn in the earliest days of her modeling career. Including a shot from Marilyn's first professional job as a trade show hostess for Holga steel filing cabinets and 2-from a sitting for Douglas Airview that resulted in her first magazine cover. Some light age and handling. In generally very good condition. *Provenance*: Christie's LA, Collection of Marilyn Monroe Memorabilia Sold to Benefit Hollygrove Children's Home, 12 September 2001, Lot 94. **$1,500 - $2,500**

33. Marilyn Monroe personal portrait photograph. (1946) Vintage original gelatin silver 3.25 x 3.25 in. (unevenly trimmed) photograph depicting a brightly smiling Marilyn. Exhibiting pinholes to upper image. Otherwise, in very good condition. *Provenance*: Christie's LA, Collection of Marilyn Monroe Memorabilia Sold to Benefit Hollygrove Children's Home, 12 September 2001, Lot 79. **$1,000 - $1,500**

The single most important signed photograph in Hollywood history – putting to rest the controversy concerning Ben Lyon discovering and naming Marilyn Monroe. Recently uncovered by the family of Ben Lyon and never before offered for sale, or seen by the public!



THE GENESIS OF MARILYN MONROE.

The single most important signed photograph in Hollywood history – putting to rest the controversy concerning Ben Lyon discovering and naming Marilyn Monroe. Recently uncovered by the family of Ben Lyon and never before offered for sale, or seen by the public!

34. Marilyn Monroe historic oversize presentation photograph inscribed to Ben Lyon thanking him for discovering and naming her. (TCF, 1955) Vintage original gelatin silver double-weight satin finish photograph measuring 11 x 14 in., embossed around the 7.5 x 9.5 in. full-length image of Marilyn standing next to film star and studio executive Ben Lyon taken during the filming of *The Seven Year Itch*. Marilyn has inscribed in blue ink beneath the image, *"Dear Ben, You found me, named me and believed in me when no one else did. My thanks and love forever. Marilyn"*. Nine years before this photograph was taken, Lyon met a young and aspiring actress named Norma Jeane Dougherty. After his first meeting with her, Lyon stated she was, "Jean Harlow all over again!" (Lyon famously co-starred with Jean Harlow as a heroic World War I aviator in *Hell's Angels* in 1930). He promptly organized a color screen test for the actress, renamed her, and signed Marilyn Monroe to her first studio contract. The rest is history. The importance of this signed photograph cannot be overstated. Light handling with mounting remnants on verso. Accompanied with a certificate of authenticity by PSA/DNA. *Provenance:* From the family of Ben Lyon. **$20,000 - $30,000**

35. Marilyn Monroe first magazine cover for *Family Circle Magazine* as "Norma Jeane". (1946) Vintage original Vo. 28, No. 17, April 26, 1946 issue of *Family Circle Magazine*. Considered the first magazine to feature Marilyn solo on the cover (in this case, as Norma Jeane), and taken a full three years before she would do her iconic nude Tom Kelley shoot. The 20-page magazine exhibits age, wear, minor soiling, some edge wear, a small hole in the lower left corner at the spine and some minor cellophane tape repair to the back cover. In good condition. **$300 - $500**

36. Marilyn Monroe (2) photographs by Joseph Jasgur. (1946) Collection of (2) vintage original gelatin silver single -weight glossy photographs ranging in size from 2.25 x 2.25 in. to 2 x 3.25 in. Including (1) snapshot of Marilyn in a 2-piece bathing suit with Jasgur and (1) contact print of Marilyn wearing a snug sweater. Exhibiting ink cropping notation to contact print and paper separation to lower right corner of snapshot. In good condition. **$400 - $600**

Beverly Hills, California

January 10, 1947

For a valuable consideration and recognizing the fact that your representation of me is among other things an agency coupled with an interest and in consideration of your undertaking the following, I hereby irrevocably authorize and empower you to collect all checks and moneys due and to become due and payable to me for my services, to endorse my name to said checks, to deposit said checks and moneys in your bank account, to retain all moneys due to you for commission and compensation which has accrued in the past for all services made by you for my account and to retain in addition thereto ten percentum (10) of such moneys in payable for the compensation due to you under the agreement between _____ and myself, dated _____, and to pay over the balance to me, and I hereby irrevocably appoint you my attorney in fact for the aforesaid purposes hereby ratifying and confirming all that you may do or cause to be done pursuant hereto.

Marilyn Monroe
Norma Jeane Dougherty

Accepted:

_____

By _____

37. Marilyn Monroe power of attorney document twice-signed as Marilyn Monroe and Norma Jeane Dougherty. (1947) Vintage original 1-page typed carbon copy document measuring 8.5 x 11 in. on oak tag typing paper (Beverly Hills, California) dated, "January 10, 1947". The contract outlines the agent/client arrangement empowering the agent to collect all monies, sign checks and deposit funds, earmarking a standard 10% commission for the representative. Signed in the space provided at the bottom of the document, "Marilyn Monroe" and below that, "Norma Jeane Dougherty" after her first husband James Dougherty whom she was married to from 1942 to 1946. Unsigned in the blanks provided for other parties. Exhibiting some edge wrinkling, age, handling, and a small chip of paper loss on the upper left edge. In very good condition. **$6,000 - $8,000**

38. Marilyn Monroe (13) photographs from her early films. (Various Studios, 1948–1952/R–1963) Collection of (13) vintage gelatin silver single-weight glossy photographs ranging in size from 7.25 x 9 in. to 8 x 10 in. Titles include: *Dangerous Years*, *Ladies of the Chorus*, *Love Happy*, *Asphalt Jungle*, *All About Eve*, *We're Not Married*, *Monkey Business*, *Don't Bother to Knock*, and *O. Henry's Full House*. With 2-being reprints for the theatrical release of *Marilyn* (1963). Exhibiting some light handling and edge wear. In generally very good condition. **$300 - $500**

39. Marilyn Monroe extremely rare cast and crew photograph from her first film, *Scudda Hoo! Scudda Hay!* (TCF, 1948) Vintage original 8 x 10 in. double-weight gelatin silver black and white photograph. Marilyn's smile beams out from the center of the group. Retaining some mounting remnants on the verso. Exhibiting 6-areas of contact paper transfer residue in the lower third of the photo. In good to very good condition. **$2,000 - $3,000**

40. Marilyn Monroe oversize portrait photograph by Andre de Dienes from the Tobey Beach sitting. (1949/printed later) Gelatin silver 16 x 20 in. double-weight matte photograph by Andre de Dienes. Taken during the photographer's legendary shoot with Marilyn at Tobey Beach in Long Island, New York. Retaining photographer's stamp on the verso. Exhibiting minimal edge wear and waving. In very good condition. **$400 - $600**

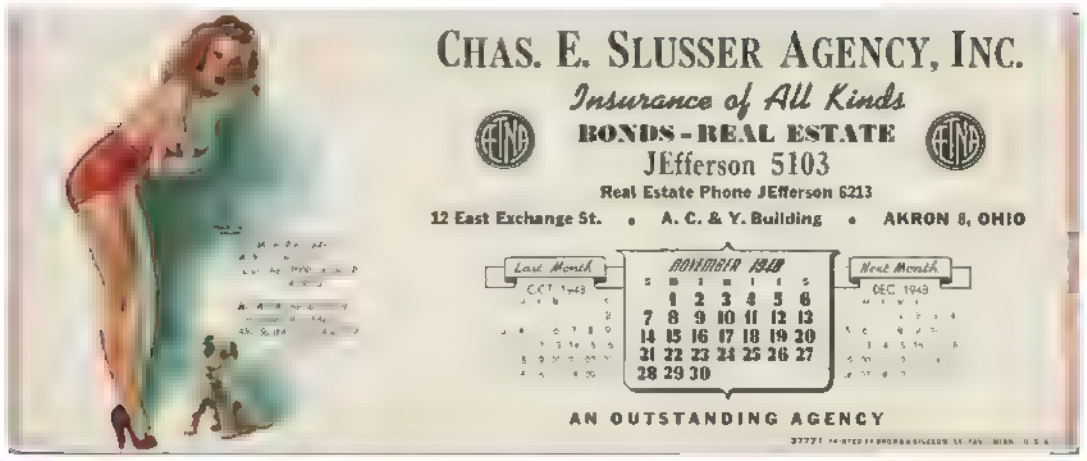
41. Marilyn Monroe oversize portrait photograph by Andre de Dienes from the Tobey Beach sitting. (1949/printed later) Gelatin silver 16 x 20 in. double-weight matte photograph by Andre de Dienes. Taken during the photographer's legendary shoot with Marilyn at Tobey Beach in Long Island, New York. Retaining photographer's stamp on the verso. Exhibiting minimal edge wear and waving. In very good condition. **$400 - $600**

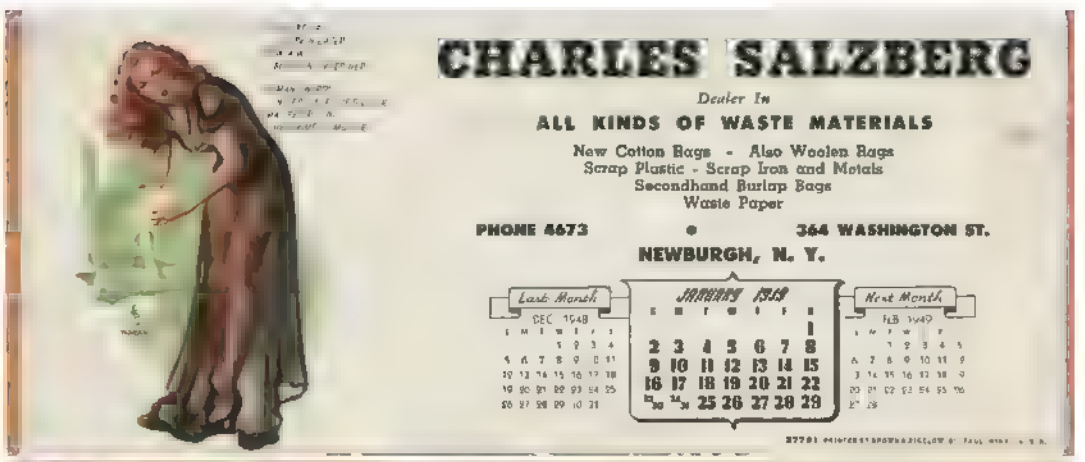
42. Marilyn Monroe profile portrait photograph by Andre de Dienes from "The End of Everything" session. (1950) Vintage original gelatin silver 9 x 11 in. double-weight glossy photograph. Shrouded in a blanket against a vast horizon, Marilyn sits, eyes closed, with the wind in her long blonde hair. Retaining the photographer's stamp on the verso. According to de Dienes' biography, Marilyn had always had a presentiment that her life would be cut short. On the day of the shoot, he recollects, she read a poem—"Lines on the Death of Mary"—that moved her deeply, as she identified with the tragic heroine of the piece. Asking de Dienes to ready his camera, Marilyn told him she was going to show him what her own death would look like. The meaning of the photos, she said, would be, "the end of everything". Exhibiting minor wear and some handling. In very good condition. **$1,000 - $1,500**

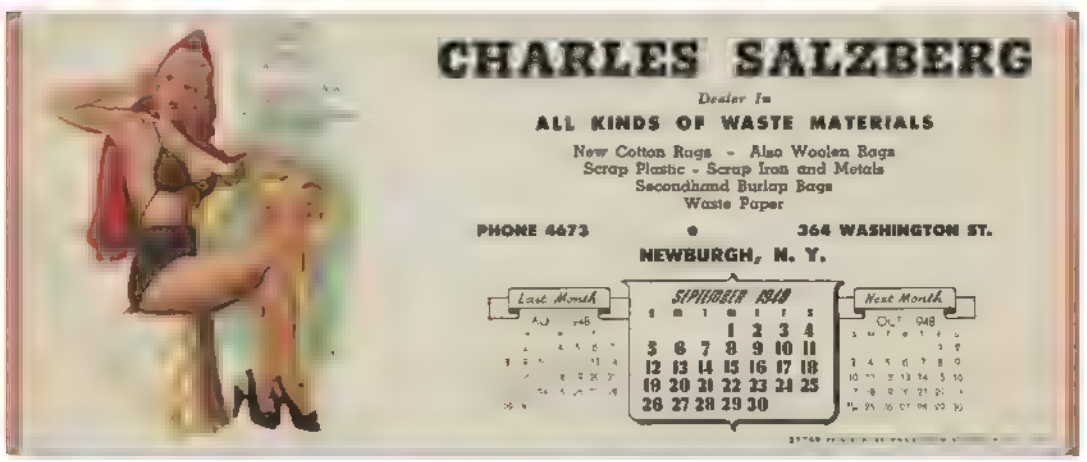
43. Marilyn Monroe head-and-shoulders portrait photograph by Andre de Dienes from "The End of Everything" session, with hand-inscribed title on the verso. (1950) Vintage original gelatin silver 8.5 x 10 in. double-weight glossy photograph. Marilyn is stillness personified, a subject of the elements, as the wind catches her platinum blonde hair. Retaining the photographer's stamp and hand-titled by de Dienes in pencil on the verso, "The End of Everything..... Marilyn". According to de Dienes' biography, Marilyn had always had a presentiment that her life would be cut short. On the day of the shoot, he recollects, she read a poem—"Lines on the Death of Mary"—that moved her deeply, as she identified with the tragic heroine of the piece. Asking de Dienes to ready his camera, Marilyn told him she was going to show him what her own death would look like. The meaning of the photos, she said, would be, "the end of everything". Exhibiting minor wear and some handling. In very good condition. Exhibiting minor wear and some handling. In very good condition. **$1,000 - $1,500**

45. Marilyn Monroe in pink bikini life-size door panel poster. (1987) Vintage reissue door panel poster measuring 22.25 x 61.5 in. Linen-backed but otherwise unrestored. In fine condition. **$300 - $500**

44. Earl Moran's Girls of 1950 pin-up calendar featuring 6-paintings of Marilyn Monroe. (1950) Vintage original spiral bound 8.5 x 14.5 in. 12-month calendar. Featuring playful and alluring pin-up paintings in Moran's signature style, including the iconic "Bus Stop" portrait Marilyn. Unissued and virtually unhandled with original transmittal envelope. In fine condition. **$600 - $800**


CHAS. E. SLUSSER AGENCY, INC.
Insurance of All Kinds
BONDS - REAL ESTATE
JEfferson 5103
Real Estate Phone JEfferson 6213
12 East Exchange St. • A. C. & Y. Building • AKRON 8, OHIO
Last Month
NOVEMBER 1948
Next Month
AN OUTSTANDING AGENCY





46. Marilyn Monroe (4) ink blotters featuring pin-up artwork by Earl Moran. (1948-1949) Vintage original (4) advertising ink blotters printed on 9 x 3.5 in. cardstock. A 21-year old Marilyn first posed for artist Earl Moran at the beginning of her career, shortly after Moran came to Hollywood in 1946. Off and on, between contracts, Marilyn returned to posing for the artist over 4-years until her star began to rise with roles in films like *The Asphalt Jungle* and *All About Eve*. Monroe became friends with Moran and credited him with making her legs look better than they were, as she felt they were too thin. Exhibiting minor age and handling. In fine condition. **$300 - $500**

47. Marilyn Monroe "Golden Dreams" monumental photograph by Tom Kelley. (1949/printed later) Color 44 x 57.75 in. monumental glossy inkjet print of Marilyn from the infamous "Red Velvet" sitting by Tom Kelley. Arguably the most iconic pin-up image in history. Kelley's original transparency was restored prior to creation of this print, which was one of only two produced—the other was created personally for Hugh Hefner and displayed at the Palms Playboy suite. Exhibiting only minimal handling. In fine condition. **$1,000 - $1,500**

48. Marilyn Monroe "A New Wrinkle" mammoth cibachrome photograph by Tom Kelley. (1949/printed 1980s) Vintage color 30 x 38 in. cibachrome photographic print of Marilyn from the infamous "Red Velvet" sitting by Tom Kelley. The dye-destruction printing process, prized for the richness of its red tones, gives this print a unique depth of color and heightened contrast between the crimson curtain and the pale hues of Marilyn's figure. An artist's proof from an edition of 55, the print is hand-numbered in silver ink at lower left, "AP 3/5" and signed at right by Tom Kelley, Jr. In 1949, Marilyn found herself between studio contracts, and returned to modeling to make ends meet. With bills piling up, the struggling actress agreed to pose nude for Kelley. She was paid $50 for the sitting, signing her release "Mona Monroe" in an attempt to conceal her identity. The resulting images became the most popular pin-ups of all time, with one appearing in the inaugural issue of *Playboy*, and launched Marilyn to stardom when it became known that she was, indeed, the luminous blonde model in Kelley's photographs. Exhibiting faint surface scuffs throughout, only visible in raking light. Accompanied by a COA. In very good condition. *Provenance*: From the estate of Tom Kelley. **$6,000 - $8,000**

49. Marilyn Monroe 1952 "The Lure of Lace" large calendar. (1952) Vintage original 16 x 32 in. pin-up wall calendar titled, "The Lure of Lace". Featuring Marilyn Monroe in her famous Tom Kelley nude kneeling pose but with a black lace teddy "overprint". The calendar was printed as a promotional item for Dietrich Motor Sales and retains the 8 x 6 in. complete 12-month tear-away calendar stapled at the bottom. The unusually large and intact calendar exhibits age and minor edge wear. In very good to fine condition. **$300 - $500**

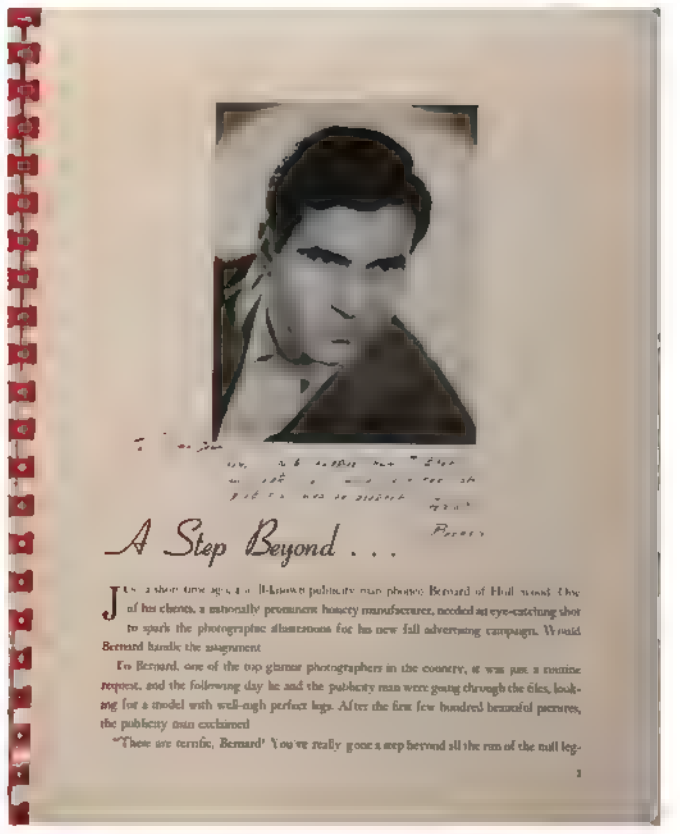
50. Marilyn Monroe's personally owned 1955 "Golden Dreams" calendar from her estate. (1955) Vintage original 12 x 22 in. pin-up wall calendar titled "Golden Dreams" featuring Marilyn Monroe in her famous Tom Kelly nude kneeling pose. With 12 x 14 in. color Marilyn image on top and stapled, 12 x 7.5 in. tear-away 1955 calendar pages affixed beneath the image. While this calendar was incredibly popular over many years and iconic in it's relationship to the actress, this example is ultra special as it was Marilyn's personal copy. Exhibiting minor age, handling and with some light toning to edges. Retaining the metal bracket at the top edge for hanging. In vintage very good to fine condition. *Provenance:* Property From the Estate of Marilyn Monroe, Los Angeles, 2005, Lot 188. **$4,000 - $6,000**

51. Marilyn Monroe set of (2) large pin-up calendar samples with 1-nude and 1-lingerie overprint. (1952) Collection of (2) vintage original 16 x 32 in. pin-up wall calendars including (1) titled "Golden Dreams" featuring Marilyn Monroe in her famous Tom Kelley nude kneeling pose and (1) titled, "The Lure of Lace". Featuring Monroe in the same Tom Kelley kneeling pose but with a black lace teddy "overprint". The calendars were printed as sample promotional items with images on top and calendar mockups affixed at the bottom borders. Printed with, "Your Imprint Here Will Make Friends For You All Year". The unusually large and intact calendars are both tipped to 17.75 x 36 in. backing boards. Exhibiting minor age and edge wear to backing boards. In very good to fine condition. *Provenance:* Butterfield & Butterfield Los Angeles, Lot 6328. Entertainment Memorabilia Auction, June 1996. **$400 - $600**

52. Marilyn Monroe 1957 "Golden Dreams" oversize salesman's sample pin-up calendar. (1957) Vintage original 16 x 32.5 in. salesman's sample wall calendar featuring Tom Kelley's iconic, uncensored "Golden Dreams" portrait of the young Marilyn. With tear-off 12-month calendar block intact. Tri-folded though otherwise virtually unhandled. It is rare to find one of these samples so complete, intact and un-abused. In very good condition. **$300 - $500**

53. Marilyn Monroe "A New Wrinkle" rare oversize wall calendar. (1956) Vintage original pin-up wall calendar with 15.5 x 30 in. visible through black lacquered wood frame. Featuring Tom Kelley's iconic, uncensored "A New Wrinkle" portrait of Marilyn, with printed advertising text, "Drive-In Nite Club" and Spanish-language 12-month calendar. With minor retouching to the calendar field. Image unrestored. In good condition. **$600 - $800**

54. Marilyn Monroe 1955 pin-up "Cowgirl" calendar sample. (1955) Vintage original 8.25 x 12.5 in. pin-up wall calendar featuring 4-images of Marilyn Monroe including 1-of her famous Tom Kelley nude kneeling pose but with black lace lingerie "overprint" titled "Entrancing" and 3-featuring Marilyn topless in red short shorts and cowboy hat titled, "Coming Out On Top", Caught Short" and "Southern Exposure". The calendar was printed as a sample promotional item with images on top and calendars in the bottom borders. With single-hole punch at the top for hanging and retaining the plastic ring binding at the top edge. Exhibiting minor age and handling In very good to fine condition. **$400 - $600**



55. Bernard of Hollywood signed pin-up book inscribed to Marilyn Monroe as "Norma-Jean". (1950) Vintage original spiral bound 124-page book *Pin-Ups* by Bernard of Hollywood, personally inscribed "To Norma-Jean: None could be happier than I that my caption of one of your earliest pictures was so prophetic. Formally, Bernard". The pages on which Marilyn was featured have been removed from book. Exhibiting signs of age and handling, cover separation, creasing and corner wear. Some toning to pages. In fair to good condition. **$300 - $500**

HOME OFFICE: ROCKEFELLER CENTER, NEW YORK, N. Y.

WILLIAM MORRIS AGENCY, INC.

202 N. CANON DRIVE
BEVERLY HILLS, CALIFORNIA

AGENCY CONTRACT

(ARTISTS' MANAGER CONTRACT)

THIS AGREEMENT, made and entered into at **Beverly Hills, California**, by and between WILLIAM MORRIS AGENCY, INC., an artists' manager, hereinafter called the "Agent", and MARILYN MONROE, hereinafter called the "Actor".

WITNESSETH

(1) The Actor employs the Agent as his agent in the motion picture industry and the Agent accepts such employment. This contract is limited to the motion picture industry and to contracts of the Actor as an actor in such industry, and any reference herein to contracts or employment whereby the Actor renders his services refer to contracts or employment in the motion picture industry unless otherwise specifically stated.

2) The term of this contract shall be for a period of three (3) years, commencing ..., 19..., subject, however, to automatic termination of such term as provided in Section XV of the Regulations.

(3) (a) The Actor agrees to pay to the Agent as commissions a sum equal to ten (10) per cent of all moneys or other consideration received by the Actor, directly or indirectly, under contracts of employment (or in connection with his employment under said employment contracts) entered into during the term specified in Paragraph (2) or in existence when this agency contract is entered into except to such extent as the Actor may be obligated to pay commissions on such existing employment contract to another agent, subject, however, to the limitations set forth in Section XV of the Regulations. Commissions shall be payable when and as such moneys or other consideration are received by the Actor or by anyone else for or on the Actor's behalf.

(b) Any moneys or other consideration received by the Actor or by anyone for or on his behalf in connection with any termination of any contract of the Actor by virtue of which the Agent would otherwise be entitled to receive commissions, or in connection with the settlement of any such contract, or any litigation arising out of any such contract, shall also be moneys in connection with which the Agent is entitled to the aforesaid percentage; provided, however, that in such event the Actor shall be entitled to deduct attorney's fees, expenses and court costs before computing the amount upon which the Agent is entitled to his percentage.

(c) Such percentage shall be payable by the Actor to the Agent, as aforesaid, during the term of this contract and thereafter only where specifically provided herein and in the Regulations.

(d) The Agent shall be entitled to the aforesaid percentage after the expiration of the term specified in Paragraph (2) for so long a period thereafter as the Actor continues to receive moneys or other consideration under or upon employment contracts entered into by the Actor during the term specified in Paragraph (2) hereof, including moneys or other consideration received by the Actor under the extended term of any such employment contract, resulting from the exercise of an option or options under such an employment contract, extending the term of such employment contract, whether such options be exercised prior to or after the expiration of the term specified in Paragraph (2), subject, however, to the limitations set forth in Section XV of the Regulations.

(e) If during the period the Agent is entitled to commissions a contract of employment of the Actor be terminated before the expiration of the term thereof, as said term has been extended by the exercise of options therein contained, by joint action of the Actor and employer, or by the action of either of them, other than on account of act of God, illness, or the like, and the Actor enters into a new contract of employment with said employer within a period of sixty (60) days, such new contract shall be deemed to be in substitution of the contract terminated as aforesaid, subject, however, to the limitations set forth in Section XV of the Regulations. No contract entered into after said sixty (60) day period shall be deemed to be in substitution

AGENT'S COPY

(e) Contracts of substitution have the same effect as contracts for
however, any increase or additional salary, bonus or other compensation
above the amounts payable under the contract of employment which
ment and unless the Agent shall have a valid agency contract in effect
but shall not be entitled to any commissions on any such additional
contract of substitution with an employer extend the period of time
mmissions beyond the period that the Agent would have been entitled
place. A change in form of an employer for the purpose of evading
ove form of an employer resulting from reorganization or the like,
provisions.
ommissions from the Actor, the Agent shall be obliged to service the
le contract with respect to the services of the Actor on which such
it is relieved therefrom under express provisions of the Regulations.
ve money unless the Actor receives the same or unless the same
es only in the above percentage when and as received. Money paid
's creditors, or by virtue of assignment or direction of the Actor.
ceipts made pursuant to law in the nature of a collection or tax
ld Age Pension taxes or income taxes shall be treated as compensation

term specified in Paragraph (2) negotiate a contract of employment
a bona fide offer of employment which offer is communicated by
ritual and in writing, which offer the Actor declines, and if, within
ys the Agent gives such written information to the Actor the Actor
bstantially the same terms, then the Actor shall be required to pay
contract of employment. If an agent employed under a prior agency
under the foregoing circumstances, the Agent with whom this contract
to extent that the prior agent is entitled to collect the same.
other persons who render services in the motion picture industry, or in

the Actor the Agent may make known the fact that he is the sole and
the motion picture industry. However, it is expressly understood
breached this contract the Actor may at any time with or without
of whether he has legal grounds for discharge of the Agent, by
him from rendering further services for the Actor or from holding
such action shall not give Agent any rights or remedies against
graph containing only as long as Actor consents thereto but this
commissions. In the event of any such written notice to the Agent
(6) of this contract is suspended and extended by the period of
rendering services for the Actor
Actor (91) days immediately preceding the giving of the notice of
graph the Actor fails to be employed and receive or be entitled
to his past customary motion picture salary for fifteen (15) days'
deemed to be the equivalent of six (6) days) whether such employ-
motion picture industry or any other branch of the entertainment industry
written contract to represent the Actor, then either the Actor or the
Agent hereunder by written notice to the other party, subject to the
in this paragraph set forth
motion picture salary for fifteen (15) days' employment is

worked in motion pictures during the year immediately preceding

ack 91 days from said date, take the Actor's total gross base salary from
91 days, divide such gross basic salary by the number of days the Actor
on pictures during such 91-day period, multiply by 15, the result is the
n picture salary for fifteen (15) days employment"
mputation of what the Actor has received during either 91-day period,
s on Sundays and holidays, and the like, do not count. In each case it is
ich is the determining factor
ays are included in counting days elapsed during both 91-day periods.
ave been employed in motion pictures during the year immediately preceding
the basis of termination then the requirement of this paragraph for termi-
failure to receive during the ninety-one (91) days immediately preceding
15 days employment in motion pictures or any other branch of the enter
the Agent may be authorized by written contract to represent the Actor
d which is the basis of termination shall be extended by the amount of
ld have received from calls for his services in the motion picture industry
usual place of employment at a salary and from an employer commensurate
which calls are actually received by the Agent and reported in writing to
him such a locality (away from his usual place of employment) that he
to such a call, or when the Actor is unable to respond to such a call by
ol incapacity, or by reason of another engagement in a field in which the
the Agent provided, however, that if the Actor is rendering services in
ld in which the Agent is authorized to represent the Actor then the time
shall not be added to the 91-day period. The 91-day period which is the basis
is extended for any period of time which the Actor has declared himself
notified the Agent in writing, or has confirmed in writing a written com-
to such effect
ng the term of any agency contract between a member of SAG and an agent
ployer in general (as distinguished from production at one or more studios)
ion the 91-day period herein mentioned shall be extended by the period of
motion picture production.
e exercise the right of termination if at the time he attempts to do so he is
contracts which guarantee the Actor employment in the motion picture
ionary motion picture salary for a period of time during a period of 182
ration of the 91-day period in question, which employment when added to
e has been employed in motion pictures during the period of ninety-one (91)
forty-five (45) days' employment.
ailored to represent the Actor on the legitimate stage, and the Actor
he legitimate stage, and the compensation received from such engagement is
Actor's customary motion picture salary, the 91-day period which is the
be extended by the length of such stage engagement including rehearsals,
he Actor on such stage engagement shall not count in making the computa-
such 91-day period. Regardless of whether or not the Agent is authorized
e legitimate stage if the Actor accepts an engagement on the legitimate stage
least the 91-day period which is the basis of termination shall be extended
the play contract including rehearsals.
der a contract or contracts for the rendition of his services in a motion
during the succeeding period of 182 days after the expiration of the 91-day
guaranteed compensation for such services of Twenty Thousand Dollars
though for less than forty-five (45) days) then the Actor may not exercise

a bona fide offer of em-
ployment and in no case the Actor's
grate with the Actor's prestige,
8, and the Actor refuses such
ed to said employment and the
ated as time worked or com-
ensation of money earned or those
provisions of this paragraph.

ntract shall not be deemed to be
ctor has the right to do other

the right to receive commissions
date of termination, or earned
employment on contracts for the
ays such termination.
graph of this Paragraph (6),
th day of the 91-day period,
ure the required employment
during whether it has become
termination, the Agent might
(g), (h), (i) or (j) shall
, it shall be presumed that
period would be by the day
Actor had no employment for
fourteen (14) days remain and
period. If Actor received one
y-eight (78) days, Actor may
ne cannot obtain fourteen (14)
one (1) day's employment at
may not terminate on the 78th
each day.

employment in writing (de-
termination has accrued under
y contract, and if the Actor
(6), and thereafter accepts the
to the Actor by the Agent, the
ered by the Actor pursuant to

employment in writing (defined
ne course of seventy-seven (77)
work, the Actor and the Agent
mencement all over again, if
he contemporaneously with the

tions governing the relations of
ed and by this reference hereby
ies hereto sometimes referred
referred to as "SAG"

references thereto in this contract shall be eliminated. All invocations of the Regulations on any of the provisions of this contract shall be released, and the portions of Paragraphs (5) and (14) of this contract which depend upon reference to the Regulations shall be deleted, and the provisions of this contract otherwise shall remain valid and enforceable.

In the event any portion of the Regulations should be held invalid, such holding shall not affect the validity of remaining portions of the Regulations or of this contract, and if the portion of the Regulations so held invalid should be a portion specifically referred to in this contract, then such reference shall be eliminated therefrom in the same manner and with like force and effect as hereinabove provided in the event the Regulations are held invalid, and the provisions of this contract otherwise shall remain valid and enforceable.

Whether or not the Agent is the Actor's agent at the time this agency contract is executed, it is understood that in executing this contract each party has independent access to the Regulations and has relied exclusively upon his own knowledge thereof.

IN WITNESS WHEREOF, the parties hereto have executed this agreement the ... day of MAR 2 1950, 19...

I

MARILYN MONROE Actor

WILLIAM MORRIS AGENCY, INC.

By Lou Rosenthal
Agent

This artists' manager and agency is licensed by the Labor Commissioner of the State of California.

This artists' manager and agency is franchised by the Screen Actors Guild, Inc.

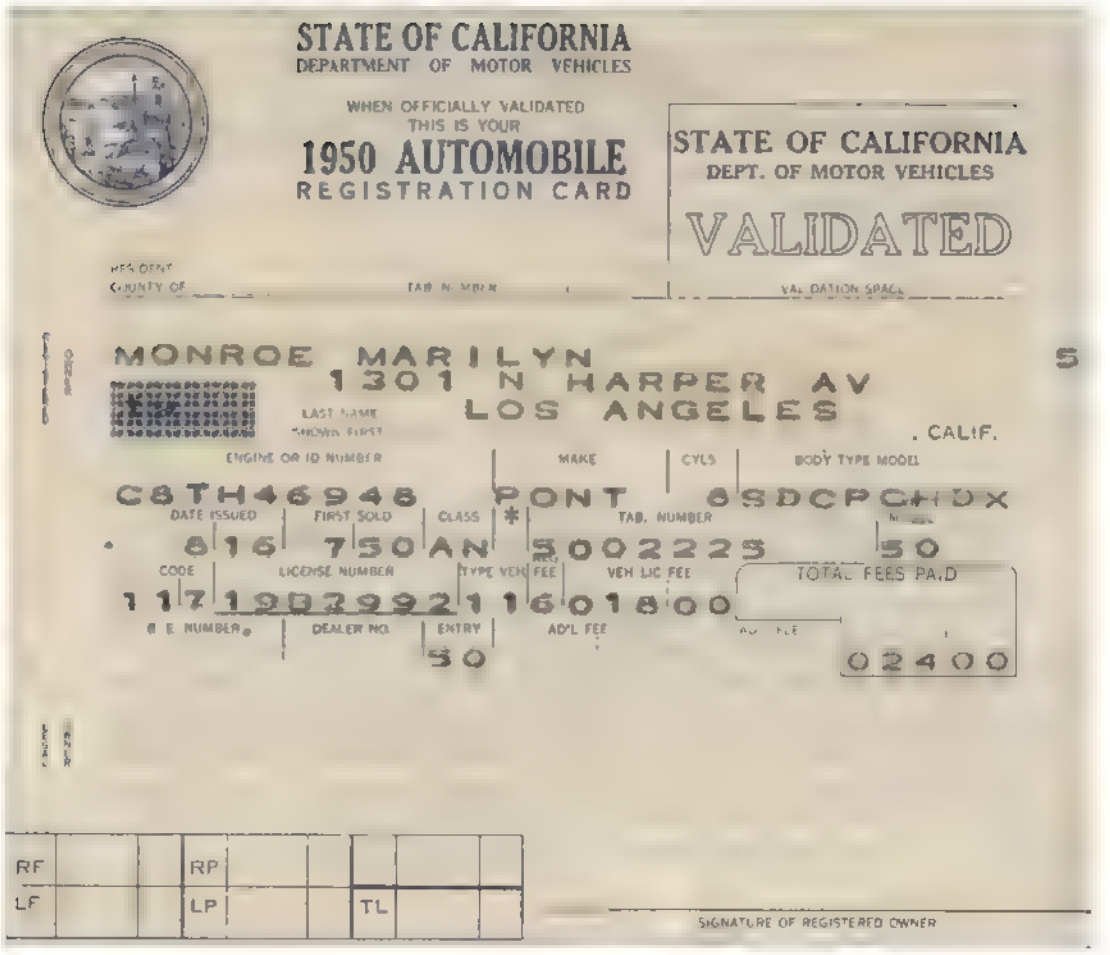
This form of contract has been approved by the Labor Commissioner of the State of California on November 1, 1949, and by the Screen Actors Guild, Inc.

(The foregoing references to California may be deleted or appropriate substitutions made in other states.)

Parker & Co. 1949 in quad.
C.M.J.

Marilyn Monroe and agent Johnny Hyde

56. Marilyn Monroe and agent Johnny Hyde signed William Morris Agency contract. (1950) Vintage original 6-page, printed front and back, 8.5 x 11 in. William Morris Agency, Inc. contract. Signed in blue ink on the last page, "Marilyn Monroe". In the contract, Monroe agrees to pay a commission of 10% of earnings for a period of 3-years. On the fifth page are typed names of 4-William Morris agents charged with supervising Monroe's business during the term of the contract: Abe Lastfogel, Bert Allenberg, Sam Weisbord and John Hyde. It was in 1949, just as Monroe's previous contract with Columbia was expiring, that agent "Johnny" Hyde discovered Monroe at a Bruno Bernard photo shoot and was smitten by her. Hyde left his wife for Marilyn, and despite being 31 years her senior and repeated rejections of his marriage proposals, he committed to shaping and promoting Monroe's image as a blonde bombshell and sex symbol. He arranged plastic surgery to subtly reshape her face to fit the Hollywood feminine "ideal" and focused his power and influence to secure roles for Monroe, the first being her breakthrough as "Miss Casswell" in *All About Eve*, which began shooting just one month after the signing of this contract. From the momentum of this performance Hyde negotiated a contract for Monroe with Fox - inked shortly before Hyde's death at 55-years old due to heart attack in December of 1950. This William Morris Agency contract spans the period of some of Monroe's most acclaimed movies including *Niagara*, *Gentlemen Prefer Blondes*, and *How to Marry a Millionaire*. Countersigned under Monroe's signature by agent "Lou Rosenthal" of William Morris. With 2-hole punches at the top of each page, this historic contract exhibits age and minor handling. In very good to fine condition. **$2,000 - $3,000**



57. Marilyn Monroe personal California automobile registration card for her 1950 Pontiac Catalina. (1950) State of California Department of Motor Vehicles printed registration card measuring 5 x 4.5 in. Typed with Monroe's personal information including her address, "1301 Harper AV. Los Angeles". This registration was attached to her brand new 1950 Pontiac Catalina. The automobile purchase coincides with the breakout of her acting career, as in 1950 she appeared in *The Asphalt Jungle* and *All About Eve* to name a few features. Exhibiting light toning, handling and age. Printing and typing remain clean, bold and legible. Unsigned. In fine condition. **$1,000 - $1,500**

58. Marilyn Monroe (4) photographs from her early films. (Various Studios, 1949-1952) Collection of (4) rare vintage original gelatin silver single-weight glossy photographs ranging in size from 7.25 x 9.25 in. to 8 x 10 in. Including scenes from *Love Happy* (with Groucho Marx) and *A Ticket to Tomahawk* and special portraits from *Home Town Story* and *We're Not Married*. Exhibiting some toning, corner creasing, and light handling. In generally very good condition. **$500 - $700**

59. Marilyn Monroe (6) early career magazines and biography. (1953-1957) Collection of (6) vintage original Marilyn Monroe-related publications including (4) *Modern Screen* movie magazines featuring Marilyn covers including Oct. 1953, March 1954, Sept. 1954, and June 1955, (1) *Now* magazine from Jan, 1954 and (1) early paperback biography *Will Acting Spoil Marilyn Monroe* by Pete Martin, published by Pocket Books New York, 1957. All exhibit age and minor handling. With some *Modern Screen* magazines page folding, spine and edge wear. In good to fine condition. **$200 - $300**

60. Marilyn Monroe early keybook portrait photograph. (TCF, 1940s-50s) Vintage original gelatin 8 x 10 in. silver single-weight glossy photograph. With 2-keybook punch holes in extreme upper image. Marilyn's 20th Century-Fox publicity code, "F999" and sequence number printed from the negative in the lower border. Exhibiting minor age and handling. In very good condition. **$200 - $300**

61. Marilyn Monroe "Clara" period ensemble by René Hubert from *A Ticket to Tomahawk*. (TCF, 1950) Vintage original (2) piece 1800s period ensemble of butterscotch waffle textured cotton with green velvet and multi-color piping including (1) floor-length dress with boat neckline, short princess sleeves, sheer lace ornamentation at the neckline and sleeve cuffs, boning reinforcement in the bodice, velvet bow at the front chest, integral 2-tiered skirt with ornamental bow at the back and hook and eye back closure and (1) matching long-sleeve jacket with pointed flat collar, ruffle shoulder shells, peplum, and snap and hook and eye front closure with ornamental self button front. Dress retains the internal bias label printed, "1 25 1 3843" and handwritten, "#2 A-581-14 Marilyn Monroe". Jacket retains the internal embroidered, "20th Century-Fox'" label and handwritten, "Marilyn Monroe" bias label. Worn when Marilyn arrives by train and performs the song, "Oh What a Forward Young Man You Are" with her female troupe. Jacket is missing 2-buttons and with heavy rubbing to green velvet at the collar. Exhibiting scattered staining, possibly from production use on the film's rugged Western set. In overall good condition. *Provenance*: Originally from the collection of Debbie Reynolds. **$60,000 - $80,000**

62. Marilyn Monroe "Roberta 'Bobbie' Stevens" brown skirt suit by Charles Le Maire from *Love Nest*. (TCF, 1951) Vintage original (2) piece brown wool skirt suit including (1) short jacket with velvet shawl lapel, ¾-cuffed sleeves, bias peplum and 2-button front closure and (1) matching calf-length sheath skirt with brown grosgrain ribbon waist, decorative self button front, side zipper closure and weighted hem. Includes a fragile and deteriorated matching self-belt. Skirt retains the internal bias label handwritten, "1-69-1134 M. Monroe A-635-04". Worn in the scene when Monroe comes downstairs to have champagne with her apartment neighbors. Exhibiting age, rubbing and wear with velvet elements on the lapel of the jacket switched from white to present brown for subsequent use in another production. In good to very good condition. *Provenance*: Christie's New York, Entertainment Memorabilia Auction, July 2001, Lot 119. **$40,000 - $60,000**

63. Marilyn Monroe *Art Photography* January, 1952 with cover by Andre De Dienes. (1952) Vintage original 50-page printed gentleman's magazine with rare cover image of Marilyn by Andre De Dienes shot in the snow at Timberland Lodge in Mt. Hood, Oregon. According to De Dienes' biography, on the day this image was captured, he and Marilyn finally consummated their short-lived love affair. Exhibiting some rusting to staples, spidering at spine, and handling over all. In good to very good condition. **$200 - $300**

64. Marilyn Monroe "Annabel Jones Norris" wedding dress costume sketch by Elois Jenssen for *We're Not Married!* (TCF, 1952) Vintage original costume sketch accomplished in pencil, ink and gouache on 12.5 x 15.75 in. artists' vellum visible through 28 x 20.25 in. mat. With pencil annotation in the lower corners including, "Marilyn Monroe" and other production information. Signed to the lower right of art, "Elois Jenssen". Exhibiting age, wear, chipping, spot paper loss, tearing and wrinkling with one tear traveling through the left hem of the artwork. Unexamined out of frame. Overall, in good condition. **$4,000 - $6,000**

65. Marilyn Monroe "Annabel Jones Norris" bikini costume sketch by Elois Jenssen for *We're Not Married!* (TCF, 1952) Vintage original costume sketch accomplished in pencil, ink and gouache on 11 x 15.5 in. artists' vellum visible through 28 x 20.25 in. mat. Unsigned. Exhibiting marginal tears and wrinkling not affecting the artwork. Unexamined out of frame. Overall, in very good condition. **$3,000 - $5,000**

66. Marilyn Monroe "Annabel Jones Norris" pageant costume sketch by Elois Jenssen for *We're Not Married!* (TCF, 1952) Vintage original costume sketch accomplished in pencil, ink and gouache on 11 x 15.5 in. artists' vellum visible through 28 x 20.25 in. mat. Unsigned. Exhibiting marginal tears and wrinkling not affecting the artwork. Unexamined out of frame. Overall, in good to very good condition. **$3,000 - $5,000**

67. Marilyn Monroe "Nell Forbes" green and black dress by Travilla from *Don't Bother to Knock*. (TCF, 1952) Vintage original green and black patterned cuffed short-sleeve, knee length, shift dress with white cotton, lace-edged Peter Pan collar, and snap front closure. Created by legendary film, stage, and screen costume designer William Travilla, who designed some of Marilyn's most famous costumes. Altered for subsequent production, the collar has been added, sleeves shortened and cuffed, front buttons removed and self-belt not included. Visible throughout the movie and in the trailer and other publicity materials. Retaining the internal fabric bias label handwritten, "1-27-1-7612 Marilyn Monroe A-661-05 #2" sewn in at the seam. Exhibiting wear and age with repair to deteriorating shoulders and some fading to areas. Now presents in good condition. *Provenance*: Originally from the collection of Debbie Reynolds. **$30,000 - $50,000**

68. Marilyn Monroe black silk cocktail dress with oversize bow. (ca. 1952) Vintage original black silk knee-length cocktail dress with ivory organza bodice, braided ribbon straps, and left side zipper closure. Ornamented with a monumental decorative ivory organza bow at the front bodice and with a coin-weighted hem. Retaining the internal, "Talmack, John Moore, New York" bias label. Exhibiting some age and discoloring to the ivory organza and minor wear. In very good condition. *Provenance*: Christie's New York, The Personal Property of Marilyn Monroe, October 1999, Lot 187. **$40,000 - $60,000**

VISIT WWW.PROFILESINHISTORY.COM

69. *Edgar Bergen with Charlie McCarthy* radio show script featuring guest star Marilyn Monroe. (CBS TV, 1952) Vintage original loose 22-page Revised script for Show #6 of the show scheduled to tape October 18, 1952 and to be broadcast November 9, 1952. Marked on the cover sheet in red pencil for announcer "Bill Baldwin" and Baldwin's dialog is all circled in red throughout the script. The cast is listed as "Guest Star: Marilyn Monroe" and "Cast: Edgar Bergen, Ray Noble, Bill Baldwin, Dave Barry, Jack Kirkwood". The cast and a Jazz band's members are written in blue pencil on the cover as well. Interior pages also have some blue pencil edits made by Baldwin. In this episode, puppet "Charlie McCarthy" wants to marry Marilyn Monroe. Exhibiting paperclip rust stain on the upper left corner and some age and handling. In very good condition. **$200 - $300**

EDGAR BERGEN WITH CHARLIE McCARTHY

COLUMBIA BROADCASTING SYSTEM SHOW #6 (MARILYN MONROE - B)

TO BE TAPED: OCTOBER 18, 1952
BROADCAST DATE: NOVEMBER 9, 1952

GUEST STAR: MARILYN MONROE
CAST EDGAR BERGEN
RAY NOBLE
BILL BALDWIN
DAVE BARRY
JACK KIRKWOOD

BERGEN-McCARTHY -15-
11-9-52

BERGEN: Well then, take people
CHARLIE: Now you're talking'
BERGEN: What I'm trying to say is that ... that ... girls
CHARLIE: Say it, Bergen.
BERGEN: We... girls aren't ... boys
CHARLIE: NO.!! ... Bergen, you've ruined everything.
BERGEN: What do you mean?
CHARLIE: Now Marilyn and I will have to go on separate honeymoons
BERGEN: Well, Charlie, all I'm trying to tell you is just this
MONROE: (CALLING) CHARLIE! I'm here
(APPEARING)
CHARLIE: And ... you look beautiful
MONROE: I'm wearing my wedding dress ... something borrowed ...
CHARLIE: You didn't borrow enough.
MONROE: Oh, I'm so happy ... I feel it's all a dream.
CHARLIE: Me, too. Pinch me to see if I'm awake ... On second thought, I'll pinch you
MONROE: You're awake! ... and we're really getting married already had your initials embroidered on my
CHARLIE: Gee, didn't it hurt? ... Oh, trousseau !
MONROE: We'll be so happy I can see it now ... fireplace ... the kettle whistling
CHARLIE: Well, who can blame it?
MONROE: Would you mind if I kept on working.
CHARLIE: Marilyn, let's get this straight. ' this family

BERGEN-McCARTHY -16-
11-9-52

MONROE: Mister, nothing can make me change my mind. So will you
... Young man let's see your license, birth certificate, physical test. .
Here they are
What does it say?
... be back in a minute

BERGEN-McCARTHY -15-
11-9-52

MONROE: You're absolutely rig around fifty thousa
CHARLIE: Well, Marilyn ... you mig
DARRY: (REGULAR VOICE) Where's Marilyn Monroe? I'm r
CHARLIE: Look Magazine?
DARRY: No, I just want to look ... (WILD LAUGH)
SOUND: LOUD LAUGH
MONROE: I'm worried, Charlie ... That crowd outside ... My fans object to this marriage. I don't know why ... It's just a woman
CHARLIE: Yeah, but you're so good at it ... Marilyn, we were made for each other
MONROE: Kiss me again, Charlie, just to make sure
CHARLIE: All right
SOUND: LOUD KISS ... THEN BELLS, SIRENS, ALARMS, HORNS, SHOTS... WHISTLES ... EVERY SOUND IN THE BOOK
CHARLIE: Yeah ... They're still playing our song .. and I think they've enlarged the orchestra
... ORCHESTRA PLAYING WEDDING MARCH
MONROE: This is it, Charlie,
CHARLIE: Roger! Synchronize wedding rings.
MONROE: Come on, Charlie. We're first
SOUND: DOOR OPEN
... MARILYN MONROE ...

70. Marilyn Monroe personal award plaque presented by a County Fair "Sugar Queen". (1953) Vintage original presentation plaque with 12 x 7.25 in. brass plate engraved, "To the Sweetest Girl in Motion Pictures, Marilyn Monroe, 20th Century-Fox Films Star Presented by 1953 Yolo County Fair Sugar Queen", affixed to a 10 x 15 in. wooden beveled plaque. Retaining hook and chain hanging hardware on the verso. Exhibiting age, and wear in the form of scratching and scuffing. In good condition. *Provenance*: Christie's, NY, Property of Marilyn Monroe, 27-28 October 1999, Lot 322. **$6,000 - $8,000**

71. Marilyn Monroe iconic oversize photograph by Frank Powolny. (1953) Vintage original gelatin silver 11 x 14 in. double-weight photograph by Frank Powolny of Marilyn in the same dress she wore as Grand Marshall of the 1952 Miss America Parade. This portrait, one of the most iconic of the 20th century, was the basis for the famous series of Marilyn paintings by Andy Warhol. Exhibiting some minor surface creasing not affecting the image, even toning, and minor handling. In very good condition. **$200 - $300**

72. *Playboy* magazine #1 featuring Marilyn Monroe cover and pin-up. (1953) Vintage original volume 1, issue 1 of *Playboy* magazine published on December 15, 1953. This first-ever, 42-page issue features Marilyn Monroe on the cover as well as a spread with a full-page color nude photo (taken by Tom Kelley in 1949) in the magazine titled the "Sweetheart of the Month", which would ultimately evolve to become "Playmate of the Month". Approximately only 54,000 copies of this landmark magazine were printed, as legendary publisher Hugh Hefner was unsure of the market's reception. While variants of this magazine contain different page numberings, the numbers in this edition begin on page 6. Exhibiting age, wear, corner bumping, minor soiling and wrinkling to the cover. Representing a historic publication that emerged to change America and the entire world's culture. In good condition. **$1,000 - $1,500**

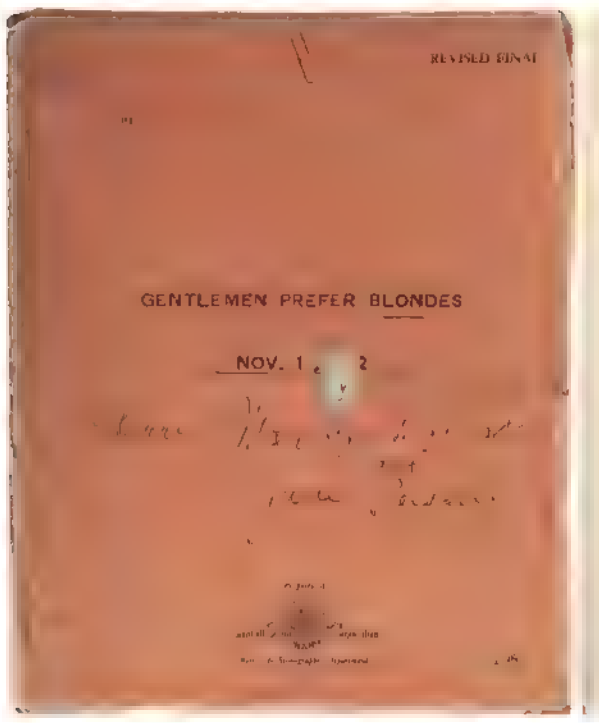
73. Marilyn Monroe bathing suit portrait photograph from *Clash By Night*. (TCF, 1952) Vintage original gelatin silver 8 x 10 in. single-weight glossy photograph of Marilyn in a black bikini from the Fritz Lang film. Exhibiting minimal age and handling. In very good condition. **$200 - $300**

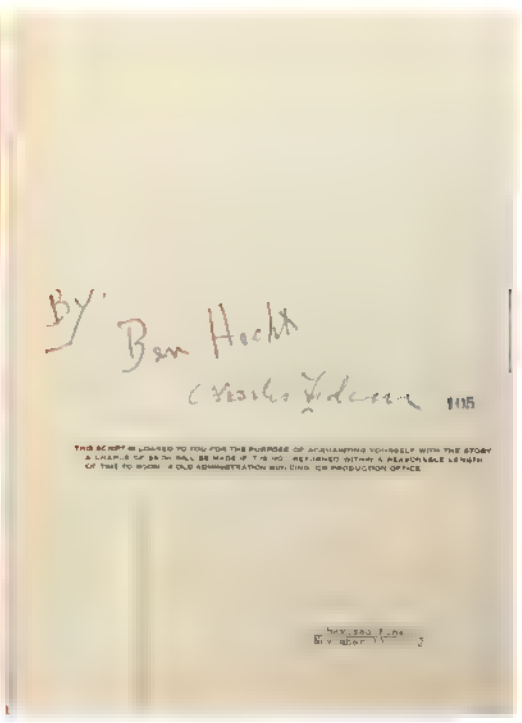
2519.
REVISED FINAL
171
N I A G A R A
MARCH 28, 1952
Screenplay
Revised Final
86.
319 (Cont.)
wall beside the door. Three or four tardy tourists trickle out. From outside can be heard the voice of the guide.
GUIDE'S VOICE
... It took Blondin seventeen minutes to make the trip across the falls. On his return, he carried a cookstove, and made an omelette, right in the center above the rapids ..
The voice fades away, as do the exclamations and laughter of the sightseers. There is almost total silence. Rose, at her hiding place, holds her breath. It appears she has succeeded in shaking off her pursuer. At this moment her eyes widen in renewed terror.
320 MED. SHOT (FROM ROSE'S ANGLE)
The dim floor of the room, with a sharp oblong of light flooding in from the open door. The distorted shadow of Loomis falls across the oblong as he enters.
321 TRUCKING SHOT - ROSE
Avoiding all sound, she sidles down the wall, away from the door, farther and farther. Just around the corner of the wall there's another door. She makes a quick dash for it, grabs the knob, opens the door noiselessly and darts in.
322 INT. STAIRCASE LEADING TO SECOND FLOOR
Rose pulls the door closed and looks around.
323 MED. SHOT - ROSE'S ANGLE
On the landing above is a pay telephone booth. Rose runs into the scene, scrambles into the booth.
324 INT. PHONE BOOTH
Rose tears open her purse feverishly, fishes for a coin, doesn't find anything smaller than a fifty-cent piece. In her desperation she grabs up the receiver and jiggles the hook.
ROSE
Hello! ... Hello! ... Police!
She realizes she can't get a response without inserting the proper coin. Once more she starts fishing in her purse.

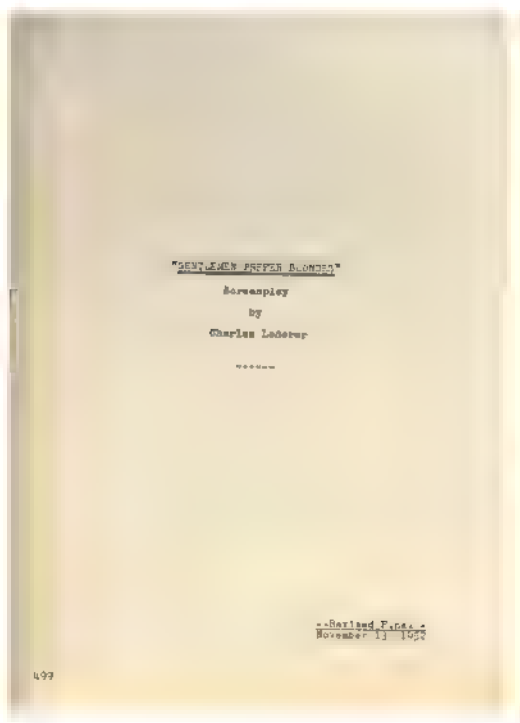
74. Marilyn Monroe Revised Final script for *Niagara*. (TCF, 1953) Vintage original studio bound and bradded 120-page Revised Final screenplay. Written by Charles Brackett, Walter Reisch and Richard Breen and dated on the cover, "March 28, 1952". The orange cardstock cover features the movie title, 20th Century-Fox Film Corporation text logo and "474" at the top left corner, "2519" at the upper right corner and "3" are stamped in the lower right corner. Exhibiting age and wear to covers. The content pages remain crisp and in very good to fine condition. **$400 - $600**

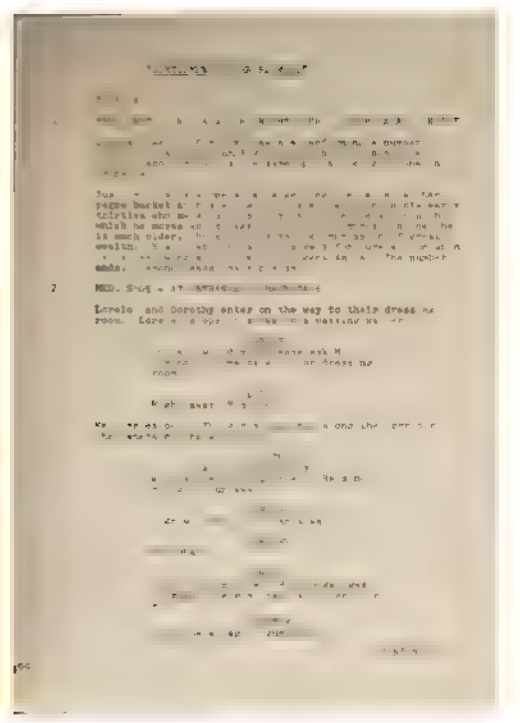
Marilyn Monroe and Niagara
a raging torrent of emotion that
even nature can't control!
Niagara
MARILYN MONROE · JOSEPH COTTEN · JEAN PETERS
Technicolor

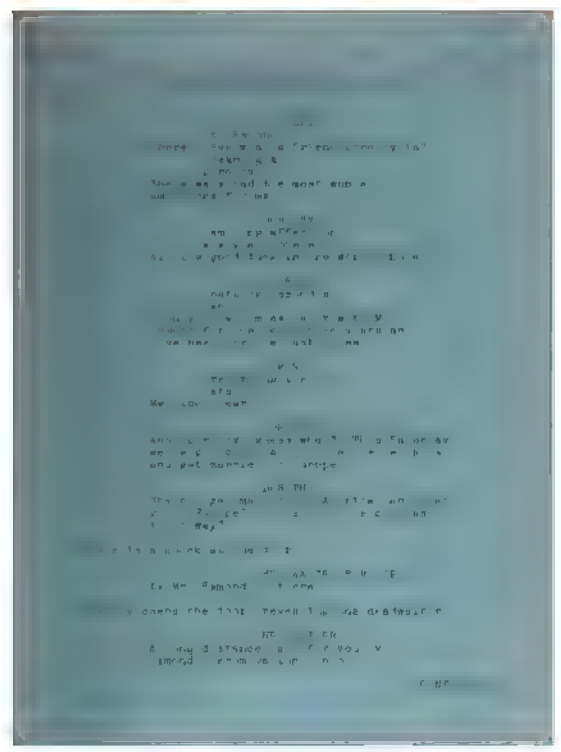
75. Marilyn Monroe black dress from her personal wardrobe. (ca. 1950s) Vintage original black silk satin knee-length evening gown with cross panel v-neckline, wide shoulder straps, pleated bodice and integral bias skirt with thigh-high slit at the left and zipper side closure. With boning reinforcement in the bodice. Retaining the internal "Ceil Chapman" maker's label. Exhibiting minor wear, age and with some spot staining to the lower back skirt. In very good condition. *Provenance*: Christie's LA, Donated by the Estate of Marilyn Monroe to benefit Hollygrove Children and Family Services, September 2001, Lot 123.
$20,000 - $30,000



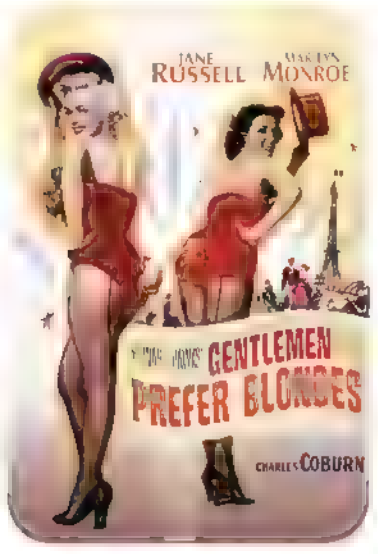




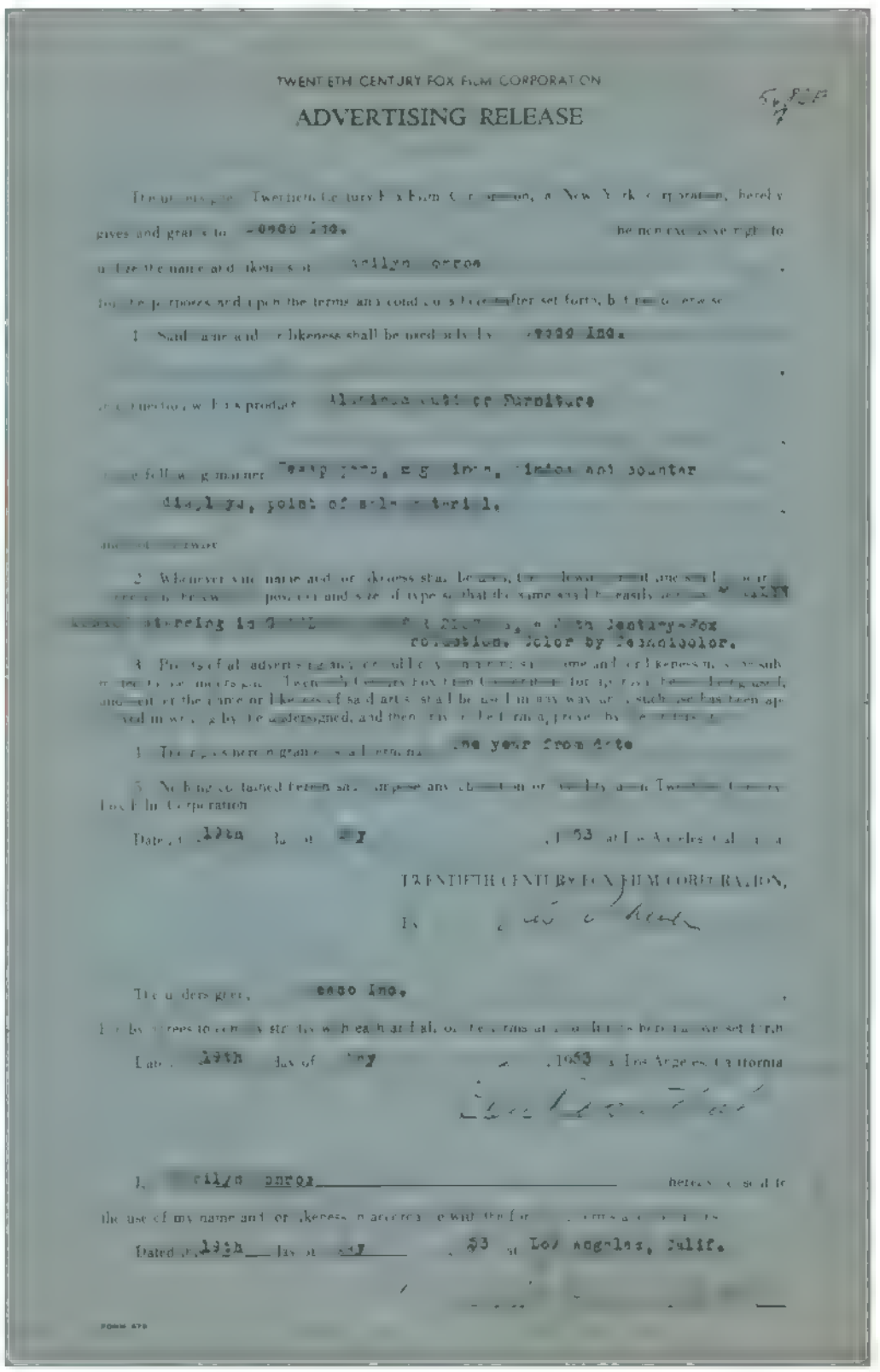




76. Marilyn Monroe script for *Gentlemen Prefer Blondes* signed by writers Charles Lederer and Ben Hecht. (TCF, 1953) Vintage original studio bound and bradded 118-multi-color page Revised Final screenplay. Written by Ben Hecht and Charles Lederer and dated on the interior title page, "November 13, 1952". Signed by the authors in pen on the interior coupon page, "By Ben Hecht" and "Charles Lederer". The orange cardstock cover has had the date cut out. The cover also features the movie title, 20th Century-Fox Film Corporation text logo and "499" at the top left corner and "105" are stamped in the lower right corner. Handwritten in pen under the title, "Starring Marilyn Monroe and Jane Russell" and in pencil in the upper right corner, "Ch. Lederer c/o Sol Siegel". Exhibiting age and wear to covers. The content pages remain crisp and in very good condition. **$400 - $600**



77. Marilyn Monroe contract signed by the actress for the film *Gentlemen Prefer Blondes*. (TCF, 1953) Vintage original 1-page typed contract on approx. 8.5 x 13.25 in. paper, signed in blue ink at the bottom, "Marilyn Monroe" and dated May 19, 1953. The "Twentieth Century-Fox Advertising Release" grants "Deeco Inc." the non-exclusive rights to "utilize the name and likeness of Monroe" in connection with the marketing of their aluminum outdoor furniture for the period of 1-year. Also signed at the bottom of the page by TCF agent and an agent of Deeco Inc. Retaining the date stamp on the verso. Exhibiting age, wear, minor soiling and fading. Previous mounting remnants in the form of archival paper tape on the verso. In very good to fine condition. **$2,000 - $3,000**



WRITER'S WORKING SCRIPT
2535
Writer's
Working Script
August 19, 1952
499
Screenplay
by
Charles Lederer
LORELEI
Let's me go without you. And you can meet me in Paris when your convention's over.
Are you insane? I've no intention permitting you to go abroad all by
fondling his hand)
Oh, Dorothy, isn't he the most
DOROTHY
I'll say this. One of you is.
DISSOLVE TO:
MED. SHOT - INT. AFTERNOON - DAY
several hundred drawings, paintings and photogra
SECRETARY
Mr. Esmond will see you now.
Ernie rises and follows the secretary
office.
MED. FULL SHOT - INT. OFFICE OF AUGUSTUS ESMOND, SR

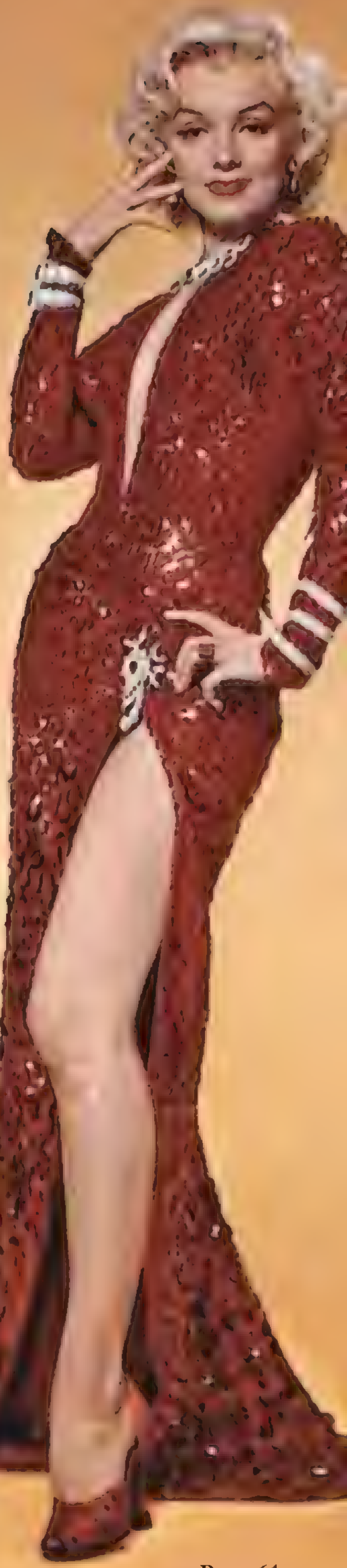
78. Marilyn Monroe Writer's Working Script for *Gentleman Prefer Blondes*. (TCF, 1953) Vintage original studio bound and bradded 140-yellow page "Writer's Working Script". Written by Charles Lederer and dated August 19, 1952 on the cover and interior title page. Cover stamped, "Writer's Working Script" and numbered with production code "2535" in the upper right corner and copy number "499" in the lower left. Exhibiting edge wear and small tears to the baby blue wrapper. Interior pages remain clean and sharp and in very good to fine condition. **$2,500 - $5,000**

79. Marilyn Monroe "Lorelei Lee" and Jane Russell 20th Century-Fox (3) original acetate recordings for *Gentlemen Prefer Blondes*. (TCF, 1953) Vintage original collection of (3) 12 in. diameter Soundcraft 78-rpm original playback records used in the actual production of the film including (1) "Ain't There Anyone Here for Love" by Hoagy Carmichael featuring Jane Russell [4:54 min.], (1) "When Love Goes Wrong" by Hoagy Carmichael featuring Marilyn Monroe and Jane Russell [4:10 min.], and (1) "Bye, Bye Baby" by Leo Rubin and Jule Styne from the stage musical and featuring Marilyn Monroe and Jane Russell, followed by a production number [5:35 min.]. As their name implies, these discs were "played back" through speakers while the scenes were being filmed. Actors could then perform their dance numbers or lip synch to the songs pre-recorded on them. Exhibiting some wear, including places where metal is peeking through the acetate, not affecting the playing surfaces. There are also some stains and surface scratches associated with the age of these originals which may add slightly to the surface noise of the recordings. Retaining studio central labels and vintage sleeves. All "B" sides are blank. In vintage very good condition. Originally from the estate of a craft service worker at 20th Century-Fox. **$1,000 - $1,500**

80. Marilyn Monroe "Lorelei Lee" gold pleated halter gown by Travilla worn during filming and promotion of *Gentlemen Prefer Blondes*. (TCF, 1953) Vintage original sunray-pleated gold lamé halter-style gown with hook and eye neck strap and zippered back closure. The floor-length gown features a ruched waist with an ornamental brooch of 5-brass balls at the culmination of the plunging neckline and with an off-center slit traveling from the front hem of the integral skirt to the waist. Interior bodice is lined with sheer black fabric. Exquisitely tailored and cinched to hug the iconic figure of Monroe. Created by famed film, stage, and screen costume designer William Travilla, who designed some of Marilyn's most famous costumes. In fact, this gown was so revealing that censors allowed only a brief scene in the final cut of the film where Lorelei (Monroe) dances in the ballroom with Lord Beekman (Charles Coburn). Following production, upon the insistence of Marilyn, Travilla made some tailoring adjustments, both for practicality and to be (slightly) more modest at the bust, for personal appearances and publicity photo shoots for *Gentlemen Prefer Blondes*. Retaining the internal fabric bias label handwritten, "1-64-12-1370 Marilyn Monroe A-698-11" sewn at the seam below the zipper. The gown was altered for a subsequent production, with fabric removed from the right midsection to accommodate a shorter, less voluptuous wearer. Using reversible methods, a panel of vintage gold lamé fabric was archivally added to compensate for the loss by noted Hollywood costume technician David Matwijkow. This stunning gown is now restored to its original shape and cut, just as it hung on Marilyn's legendary figure. In a life of high fashion and public visibility, images of Marilyn wearing this gold gown remain as some of the most viewed – nearly matching the iconic "Subway" dress from *The Seven Year Itch*. **$100,000 - $150,000**

81. Marilyn Monroe original unreleased studio acetate master recording of the song "Down, Boy!" from *Gentlemen Prefer Blondes* – being sold with copyright. (TCF, 1953) Entertainment Weekly called it "one of the greatest cinematic finds in recent history." But before it was found, Marilyn fans referred to it simply as her "lost song." "Down, Boy!" is the only known unreleased Marilyn Monroe song in existence – recorded at the brink of superstardom. In 1952, songwriter Hoagy Carmichael was hired by 20th Century-Fox to write additional music for *Gentlemen Prefer Blondes*, the film musical that teamed Marilyn with Jane Russell, transforming the blonde into an international bombshell almost overnight. Carmichael wrote a total of seven original songs for the film, only two of which were used in the final cut. "Down, Boy!" is a tune in a fun swing tempo in which Marilyn jokingly addresses men as if they were overly-excitable dogs. The song was originally planned for Marilyn to sing to the diamond dealer (Charles Coburn) when he starts "getting fresh" but the sequence was cut from the script and never filmed. The rehearsal record for "Down, Boy!" survives as a 12-inch Soundcraft 78-rpm acetate (a metal plate covered in a layer of acetate) with its title inscribed on a 20th Century-Fox studio record label by manual typewriter. Marilyn sings the song in two keys--A and B flat--to determine which sounds best. The quality of Marilyn's voice is astounding. In fact, this master recording is the only raw vocal of Marilyn Monroe known to exist. On her other records Marilyn's voice is inseparably bound together with the other musical tracks, severely limiting remix possibilities. "Down, Boy!", however, consists only of her vocal track with light piano accompaniment that can be easily isolated. This long-lost musical artifact represents a once-in-a-lifetime opportunity to re-imagine, re-interpret, and re-create the "swan song" of an entertainer whose timeless legend continues to resonate with fans in every corner of the world. It's exciting to consider the limitless musical possibilities of the record--to re-envision the song in virtually any musical genre or style... Record comes with copyright registration from the Library of Congress stating that this sound recording of Marilyn Monroe is owned by copyright holder (consignor of the lot); such right to be conveyed to buyer upon auction sale. Also included is the song's "chain of title"--the legal background information about the record provided by an expert intellectual property attorney. **$100,000 - $150,000**

BEVERLY HILLS, CALIFORNIA
PLAY BACK
SPEED
78 33⅓
D S
TIME
TITLE
ARTIST
PICTURE
For 20th Century-Fox Film Corporation rehearsal purposes only. All other usage is prohibited.
BEVERLY HILLS, CALIFORNIA
PLAY BACK
SPEED
78 33⅓
D S
TIME
TITLE DOWN BOY - Ke
ARTIST MARILYN
PICTURE



82. Marilyn Monroe showgirl dress worn during promotion of *Gentlemen Prefer Blondes*. (MGM, 1953) Vintage original bespoke showgirl leotard constructed of form-fitted nude nylon panels ornamented with sunflower yellow and black sequins, clear and black strung bugle beads, faceted crystal tassels and sprays, with large crystal embellishment ringing the halter collar and culminating in a cluster of brooch-style crystals at the plunging v-neckline of the garment. With zipper and hook and eye back closure, and black lace over nude fabric at the hips. Retaining the tulle remnants that would have constituted capelet and shawl features no longer present. Also retaining internal 20th Century-Fox bias label handwritten in black ink, "Marilyn Monroe". Exhibiting wear, rubbing to base fabric and sequin and bead loss, not detracting from the spectacular effect of the dazzling, glamorous and revealing costume. In very good condition. **$80,000 - $120,000**

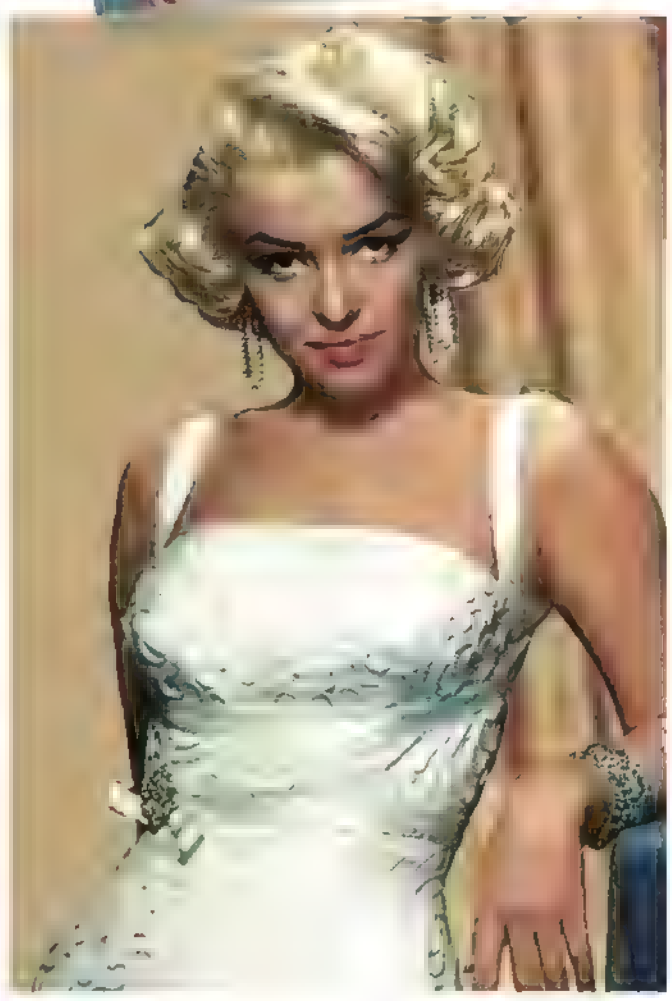
83. Marilyn Monroe (3) photographs from *Gentlemen Prefer Blondes*, *How to Marry a Millionaire*, and *There's No Business Like Show Business*. (TCF, 1953-54) Collection of (3) vintage original approx. 8 x 10 in. single-weight glossy photographs. All featuring Marilyn with 1-cheeky showgirl portrait also depicting Jane Russell. Exhibiting some light edge toning, corner creasing, and minor loss to 1-corner. In generally good to very good condition. **$300 - $500**

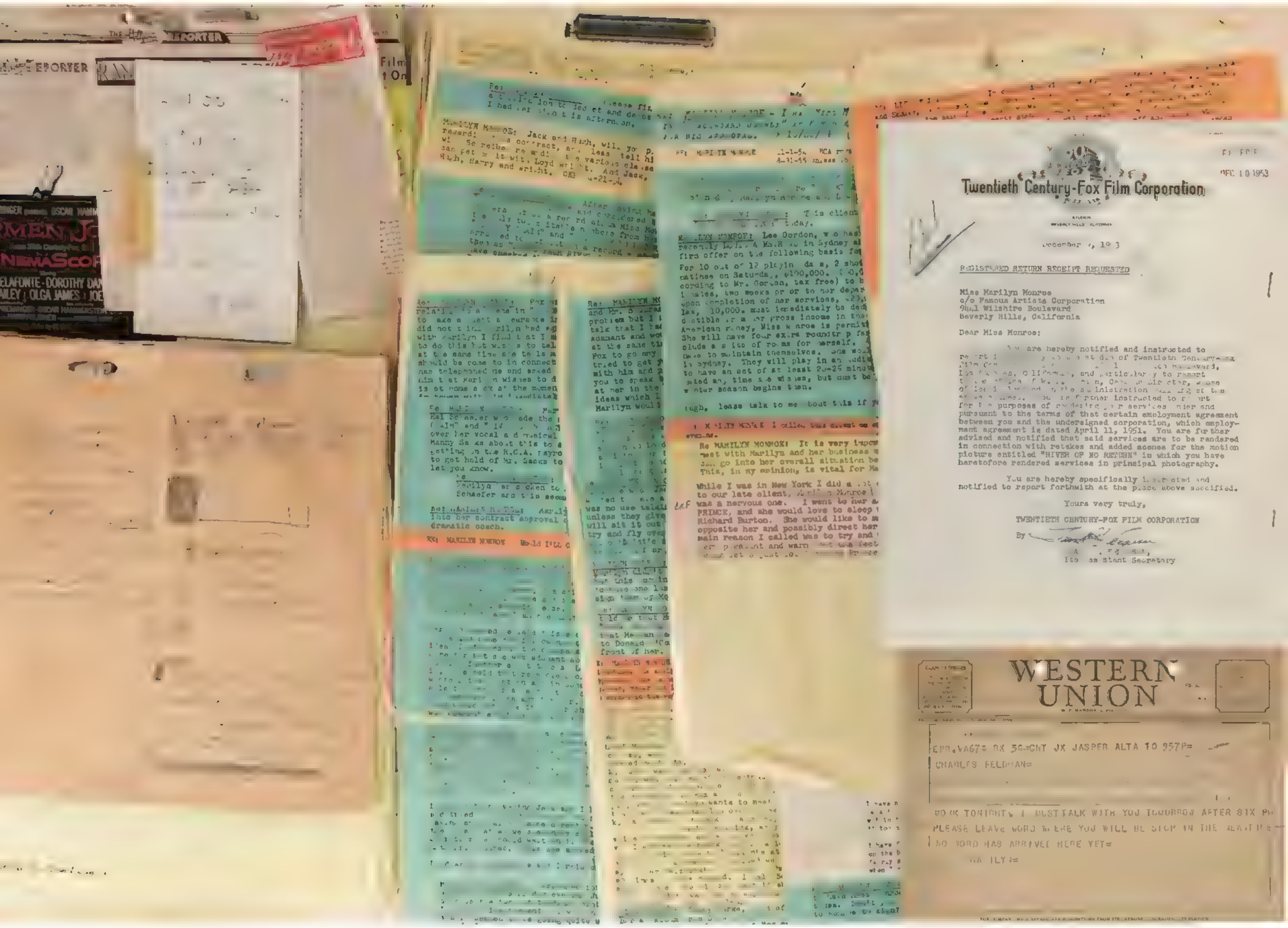
84. Marilyn Monroe British quad poster for *Gentlemen Prefer Blondes*. (TCF, 1953) Vintage original 40 x 30 in. British Quad poster. Linen-backed with sensitive restoration to original folds and white background areas in the lower third. Now presents in very good condition. **$800 - $1,200**

85. Marilyn Monroe "Pola Debevoise" silver mink stole from *How to Marry a Millionaire*. (TCF, 1953) Vintage mink stole carried by Pola Debevoise (Marilyn Monroe) at "Schatze Page's" (Lauren Bacall) wedding at the end of the film. Features a rare yellow Western Costume label (identifying it as being from the early 50s) typewritten "Marilyn Monroe" on the interior silk lining. An embroidered monogram "MJA" is present on the lining most likely indicating the costume house repurposed the silk liner from another garment. Measures 72 x 14.5 in. Silk lining exhibits heavy wear; fur is breached in a few areas along the lining seams and between pelts. Fur presents very well and remains very supple. **$10,000 - $15,000**

86. Marilyn Monroe original preliminary Italian 4-fogli poster art for *How to Marry a Millionaire* by Enzo Nistri. (TCF, 1953) Accomplished in gouache, tempera, and paste-up elements on 9.25 x 13.25 in. deckled watercolor paper. Signed at bottom left, "Enzo Nistri". For the original Italian 4-fogli poster, the Rome offices of 20th Century-Fox commissioned Nistri to come up with a special design. The result was a captivating artwork of a young Marilyn Monroe in a tight green dress beckoning with her index finger for the viewer to approach. This is extremely close to art used in the ultimate large-format theatrical poster, which is now one of the rarest of all advertising materials for Monroe's films. Exhibiting light age and wear. In very good condition. **$1,500 - $2,500**

87. Marilyn Monroe crème evening gown by Travilla from *How to Marry a Millionaire*. (TCF, 1953) Vintage original crème-colored silk jersey evening gown with square neckline. Wide braided, crème fabric piping with accents of silver bullion thread serves as shoulder straps as well as applique bands at bust and waist. The trumpet silhouette is tailored to hug every curve of Monroe's legendary form, ending in an integral, pleated and flared floor-length skirt. The entire gown is ornamented with a delicate braid of crème cord with silver bullion thread accents embroidered in an abstract swirling pattern. Zipper back closure. The interior bodice is reinforced with ribbon and light boning and the entire gown is lined with ivory crepe. Stabilizing coin weights, affixed to ribbon streamers, have been sewn into the interior of the gown at the point above where the skirt flares from knee to hem. Created by legendary film, stage, and screen costume designer William Travilla, who designed some of Marilyn's most famous costumes. Worn by the superstar in *How to Marry a Millionaire*. Exhibiting minor wear and age. In very good to fine condition. *Provenance:* Christie's LA, June 1997, Lot 238.
$100,000 - $150,000




Twentieth Century-Fox Film Corporation
December 4, 1953
REGISTERED RETURN RECEIPT REQUESTED
Miss Marilyn Monroe
c/o Famous Artists Corporation
9441 Wilshire Boulevard
Beverly Hills, California
Dear Miss Monroe:
You are hereby notified and instructed to
pursuant to the terms of that certain employment agreement
between you and the undersigned corporation, which employ-
ment agreement is dated April 11, 1951. You are further
advised and notified that said services are to be rendered
in connection with retakes and added scenes for the motion
picture entitled "RIVER OF NO RETURN" in which you have
heretofore rendered services in principal photography.
You are hereby specifically instructed and
notified to report forthwith at the place above specified.
Yours very truly,
TWENTIETH CENTURY-FOX FILM CORPORATION
By
Assistant Secretary
WESTERN UNION
CHARLES FELDMAN=
NO WORD HAS ARRIVED HERE YET=
MARILYN=

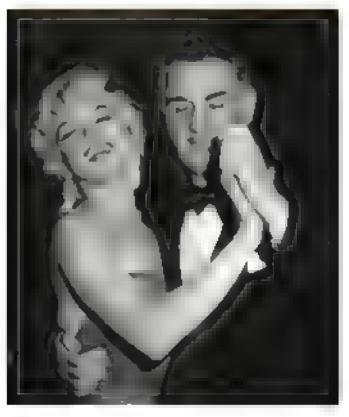
88. Marilyn Monroe extensive archive of her agent Charles K. Feldman's files of (150+) typed and handwritten letters, memos, clippings and telegrams from the Famous Artists Corporation. (1953-1955) A treasure trove of unpublished insider information chronicling backroom dealings and studio power plays during Marilyn's rise to superstardom at 20th Century-Fox. Concentrated in 1953-55, this extensive, never-before-seen archive consists of (150+) Famous Artists Corporation agency inter-office materials regarding client Marilyn Monroe, including internal correspondence, contract notes, telegrams, trade paper clippings, transcripts of conversations, strategic memos and musings, documentation of important and trivial activities alike, and assorted minutiae related to the management of her career in this very active period of her professional development and personal struggle. Assembled in 2-brad bound sheaves and 1-folder.

Offering a fly-on-the-wall view of the toil of Hollywood agent Charles K. Feldman serving as steadfast advocate for his star client, and the tempestuous relationship between 20th Century-Fox studio head Darryl Zanuck and Marilyn who refused to heel at the boss producer's command, which ultimately lead to her firing despite the bankability of her films. The material begins around the time Monroe has finished *There's No Business Like Show Business.* The agency finds Monroe in dispute with Fox over the subsequent star vehicle the studio has designated for her, *Pink Tights.* In one page of a 5-page agency memo, Feldman writes, in part:

"Early Monday I had another call from Billy Gordon regarding Marilyn reporting to the Studio and I again explained to him under no conditions would she report until the script was forthcoming and again pointed out our position, that she would not report until she had seen the script. Within 10 minutes Sol Siegel called me and wanted to know the situation and I explained to Sol that I had always advised him under no circumstances would Miss Monroe appear for rehearsals or anything with respect to PINK TIGHTS until she had read the script, and as late as Friday I had requested whatever pages they had on the script, which he was unable to give us, apparently under orders from Mr. Z. [Darryl Zanuck] *Sol, at that time questioned me as to whether or not we were using this as the basis for a new deal and I assured him this was not the case, but merely for reasons stated, that she did not want to get involved in the picture until she had read the script. If she liked it she would proceed…"*

"At this point, I told Mr. Z that during our meeting with Marilyn on Saturday most of the meeting was devoted to her discussions and insistent demands on us to accomplish an exhaustive test for her in connection with THE EGYPTIAN, the part of "Nefer" – at which he really hit the ceiling, and said that under no condition would she get this part and that the part had been definitely cast." Interestingly, as it is widely known, that particular part had been tailored for Bella Darvi, the protégée (and mistress) of Darryl Zanuck.

"this is a crime, for someone to hold up the completion of a picture… This will be the Goddamndest story I have broken in this Goddamn town."



Not just another Betty Grable:

Marilyn Monroe battles with studio boss Darryl Zanuck for her artistic integrity.

While Marilyn was not finally forced to make *Pink Tights*, her obsession with testing for *The Egyptian* never cooled and there is reference to this desire throughout the materials found here. In one note, Feldman tells Monroe several times that Zanuck thinks she's, *"Too young, Too American, too blonde"* for the part. Conflicts with the making of *River of No Return* rear their head, serving as another bargaining chip for Zanuck, even while the saga of *Pink Tights* continues. Among the correspondence is a 5-page transcribed phone call between agent Jack Gordean and Darryl Zanuck (DZ) regarding Marilyn's absence from post-production retakes and ADR sessions for *River of No Return*. The transcript reads in part:

DZ – this is a crime, for someone to hold up the completion of a picture. It's never happened before. Under the circumstances it just can't be postponed, not even one hour… this thing, is just idiotic…I have got a picture that is not completed. I have got these people called, an investment of money, it is on my release schedule, and it cannot be released in my opinion without these scenes. This will be the Goddamndest story I have broken in this Goddamn town. It will be all over the whole Damn industry. Harry Brand has tried to smooth this whole thing out all the way along. He just left my office and came to the conclusion we have no alternative if she does not appear tomorrow morning but to state exactly the facts to the press.

Also included in this archive is the 20th Century-Fox Film Corporation official order for Monroe to return to work, in triplicate; 1-original and 1-carbon copy to "Miss Marilyn Monroe c/o Famous Artists Corporation" on official letterhead (retaining certified transmittal envelope) dated "December 9, 1953" and both signed by Assistant Secretary "Frank H. Ferguson", and 1-telegram containing the same information addressed to Marilyn Monroe. They read, in part: *"Dear Miss Monroe: You are herby notified and instructed to report immediately to the studio of Twentieth Century-Fox Film Corporation located at 10201 West Pico Boulevard, Los Angeles California, and particularly to report to the office of W. L. Gordon, Casting Director, whose office is located in the administration building at the above address. You are further instructed to report for the purposes of rendering your services under and pursuant to the terms of that certain employment agreement between you and the undersigned corporation, which employment agreement is dated April 11, 1951. You are further advised and notified that said services are to be rendered in connection with retakes and added scenes for the motion picture entitled "RIVER OF NO RETURN" in which you have heretofore rendered services in principle photography…"*

The ultimatum is followed by many strategic memos, which indicate a fierce loyalty to the client (Marilyn) and set the historical record fairly straight that the star's behavior, as far as her interaction with the studio, was advocated by the agency and strategic, not merely temperamental. Examples include a 3-page Feldman memo dated "December 9th" in part:

"The best thing that can possibly happen has happened…Particularly if the script [*Pink Tights*] *is as bad or as formula as you indicate. The more time ~~the girl~~* [handwritten, *"M"*] *stays away from the studio the easier our problem will be and by time I mean if you can stretch this out till after the holidays it will still be better, for obviously no company likes to start a picture during the Christmas and New Year holidays. There is no substitute for this girl in my opinion and the studio knows it…"*

There follows much correspondence regarding this subject and results in Monroe doing her retakes for *River of No Return* but ultimately being suspended by the studio and replaced by Sheree North in *Pink Tights*. There are related press clippings attached including The Hollywood Reporter's Jan. 10th, 1955 front page bi-line, "20TH STANDS PAT ON MONROE" and an article that opens with, "Marilyn Monroe is a stupid girl and being fed some stupid advice" and goes on to report, "Marilyn Monroe is giving press statements in New York that she was not returning to 20th-Fox, where she is under contract, and also that she was dismissing her attorney, Lloyd Wright, and her agency, Famous Artists…"

In addition to the detailed intrigue and trajectory of this period of great movement in the career of Monroe, there are many references to her development of properties of interest to her, such as many mentions of the development of a screenplay based on the 1951 novel of Mafia intrigue by Louis Malley, *Horns for the Devil* and her interest in exploring *The Brothers Karamazov*, *The Jean Harlow Story* and more.

Regarding Marilyn Monroe, one of the most written about, scrutinized, studied and worshipped figures in Hollywood history, new unpublished material such as this is unheard of. This vast archive serves as a time machine back to the flashpoint of the modern show business tug-o-war between high-powered agents and the studio empires. Famous Artists agency's philosophy of business emblazoned at the bottom of most of their correspondence, "Write It --- Don't Say It". Aside from stark documentary material on the ascension of a movie star, it also gives fresh, unfiltered, raw and unvarnished insight into the personality, insecurities, ambitions, business and personal life of the ever-fascinating, unique phenomenon called Marilyn Monroe.

Originally from the collection of Charles K. Feldman, legendary Hollywood attorney, producer and talent agent who founded Famous Artists and represented more than 300 clients, including Greta Garbo, Marlene Dietrich, Susan Hayward, Lana Turner, Ida Lupino, John Wayne, Richard Burton, Charles Boyer, William Holden and Kirk Douglas.

Interested bidders are encouraged to view highlights of this archive, by appointment, in our offices. **$6,000 - $8,000**

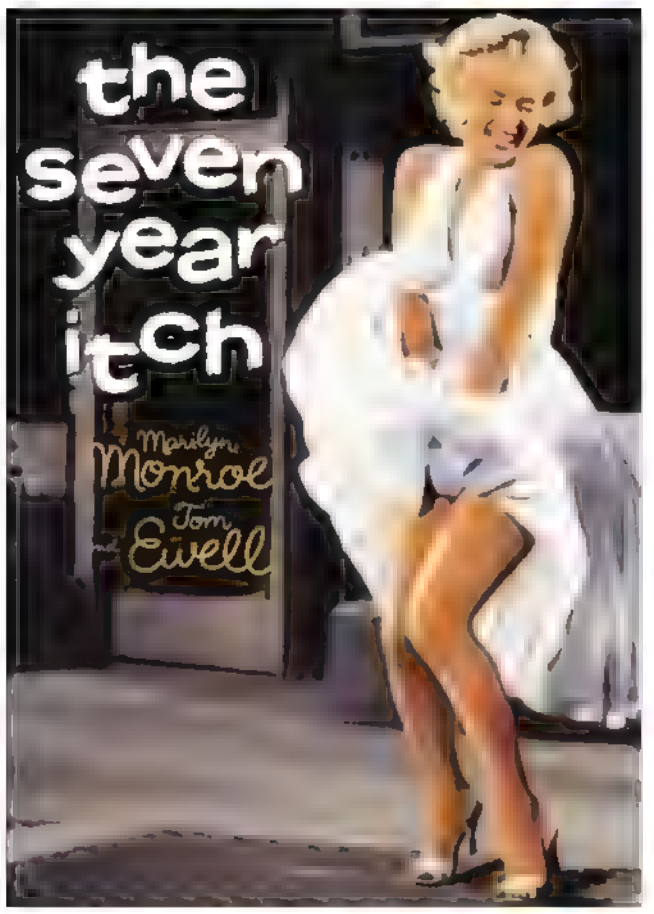
89. Marilyn Monroe "Kay Weston" costume sketch by Travilla for *River of No Return*. (TCF, 1954) Vintage original costume sketch accomplished in pencil, ink and gouache on 12 x 18.5 in. artists' board visible through 20.25 x 28 in. mat. Signed "Travilla" in the bottom right below art. Handwritten in ink, mildly faded but clearly legible, "Marilyn Monroe, river of No return, #1.Int. Saloon, Int. Kay's Dressing room, Sc-16-21-22". Exhibiting light production handling, light soiling. Unexamined out of frame. Overall, in very good condition. **$6,000 - $8,000**

90. Marilyn Monroe (2) candid photographs, including 1-with Robert Mitchum and 1-with Arthur Miller. (1953-1959) Collection of (2) vintage original gelatin silver approx. 8 x 10 in. glossy press photographs. Including (1) double-weight shot of Marilyn on crutches and *River of No Return* co-star Robert Mitchum walking off a plane, both appearing to have enjoyed in-flight beverage service, and (1) Marilyn and Arthur Miller on the set of *Some Like it Hot*. Both retaining agency stamps on the verso. Exhibiting light edge wear and handling. In very good condition. **$300 - $500**

91. Marilyn Monroe candid photograph by Earl Leaf. (1954) Vintage original 7.5 x 9.5 in. single-weight glossy photograph by Earl Leaf. Depicting a candid shot of Marilyn reading a script al fresco, presumably *There's No Business Like Show Business*. Retaining photographer's Rapho-Guillumette agency credit stamp and numerous publication stamps on the verso. Exhibiting light creases to extreme upper corners and minor edge wear. In very good condition. **$300 - $500**

92. Marilyn Monroe oversize special portrait photograph from *There's No Business Like Show Business*. (TCF, 1954) Vintage original gelatin silver 11 x 14 in. single-weight glossy photograph. Depicting a full-length portrait of Marilyn wearing a spectacular gown designed by Bill Travilla for the film's finale. Exhibiting light corner and edge wear. In very good condition. **$300 - $500**

93. Marilyn Monroe "Vicky" crème and blue ombre satin and tulle gown by Travilla from *There's No Business Like Show Business*. (TCF, 1954) Vintage original performance gown of ivory silk sheath wrapped in crème ombre chiffon of light baby blue at the bodice graduating to rich sapphire blue at the cascade of large tulle circles that trim the bias hem of the spectacular costume. Delicate ornamental round and star sequins are affixed overall with occasional dangling clear faceted crystals from bodice to waist, where the sparkle is dramatically enhanced by the addition of dangling blue faceted crystals. With straight neckline, delicate shoulder straps, zipper side closure and a refined ripple of ruching throughout. Exquisitely tailored and cinched to hug the iconic figure of Monroe. Created by legendary film, stage, and screen costume designer William Travilla, who designed Marilyn's most famous costumes. Retaining the internal bias label handwritten, "1-27-3-8112 M. Monroe A 729-47". This dress is highly visible hanging in Marilyn's dressing room and then worn when Marilyn marches arm and arm onto the stage with her distinguished castmates for the "There's No Business Like Show Business" musical finale. The design team of Travilla, Charles Le Maire and Miles White received an Academy Award for "Best Costume Design" for the film and this is arguably the most spectacular costume in the production. Exhibiting some minor fading, age and wear. Missing a few crystals. In overall very good to fine condition. *Provenance*: From the collection of Debbie Reynolds as originally offered in the Profiles in History Hollywood Auction 27, April 2007, Lot 358. **$60,000 - $80,000**



A snapshot into the mind of Marilyn Monroe as she portrayed "The Girl" in the "Subway Grate Scene" in *The Seven Year Itch* – marking the first shot of the Sexual Revolution and the single most famous scene in cinema history!

Page 76, Opposite: [Re famous Subway Grate scene] ***"Hint them, not act fully for girl – change but electricity never stops, electricity never stops, never stops..."***

Page 76: [Beginning Subway Grate scene] ***"Electricity – then word... Cool theater – Hot – talk to my self – The whole world – to be or not to be – everything is important to her..."*** Monroe has written this additional line of dialogue: ***"Do you feel the breeze from the subway – isn't it delicious?"***

Page 77: [Subway Grate scene continued] ***"This is everything there is in the world. Light & easy. Everything flies out of her. Newborn - the baby looking at the moon for the first time."*** By the line **"Isn't it delicious"** she has written the word ***"paradise."***

94. Marilyn Monroe personal heavily hand-annotated shooting script for *The Seven Year Itch*. (TCF, 1955) Vintage original working shooting script, bearing some 550+ pencilled words in her hand, plus hundreds of minor autograph additions, deletions, corrections and encapsulations. 113 pages (missing page 25 and neatly ripped portions of the flyleaf and page 82), marked "FINAL", August 10, 1954. Cover worn and tattered, interior pages well-thumbed and heavily annotated but otherwise surprisingly good. Of immense rarity and importance. In full morocco, gilt-embossed custom slipcase.

The single most famous scene in motion pictures history is thirty-five seconds long. Although it took five hours to film and some fifteen hundred people gathered on a sweltering New York street to watch it being shot, it is very simple. A young woman in a white halter dress stands on a subway grating, enjoying the breeze that fans the skirt up around her waist. She speaks three lines; most of them are about the weather. That's it. But as every film and cultural critic in the world will attest, those thirty-five seconds changed modern life forever. Sex, hitherto seedy and menacing, difficult and dangerous, repressed and unspoken – was now, thanks to Marilyn Monroe, free, guiltless and natural. By projecting, simultaneously, voluptuous womanhood and childish innocence, she made overt sexuality unthreatening and fun. And Monroe, the quintessential Dumb Blonde, knew exactly, but exactly, what she was doing as she did it, thirty-five seconds over and over, all night long. Here, in her heavily annotated shooting script, we see her genius - sharper, surer, more vital even, than on the screen. Nothing less than the sexual revolution began with these notes, as when for instance, she refers to the "subway grate" scene in the script: "*Child w/a woman. Direct & fem[inine]. Open... This is everything there is in the world. Light & easy. Everything flies out of her. Newborn - the baby looking at the moon for the first time.*"

But if Marilyn Monroe made sex natural, that doesn't mean making it came easily. Nothing is harder to create than nature; no emotion is more complicated and difficult to portray than simple joy; and being Marilyn Monroe - so natural, simple and joyous - was, for Marilyn Monroe, a painstaking, calculated and serious business. She who seemed so blithely unaware was, in fact, the most self-conscious of actresses. "I had no problems with Monroe," Billy Wilder said about directing her in ***The Seven Year Itch***: "It was Monroe who had problems with Monroe." Here we see, sometimes line by line, how she thought about playing her scenes - even including a note to show herself thinking. Not a muscle moved, in fact, unpremeditated. "*Let go of – drop – then let everything come from there – stomach*"; "*Look first indecisive – pause – hesitation – little smile*"; "*My body into his – sliding into him as if I want to sleep with him right then & there. Swing hips again*"; "*All together one thought.*" Perhaps the most remarkable note, however, is the last. On the verso of the final page of the script, Monroe sums up how she will play the part of "THE GIRL" and in doing so, change both modern life and her own personal history. In a staccato tattoo, she writes:

"Make only little effort... giving it away – yourself - not keeping anything in myself ... What is the quality of the electricity... only thru him... there is nothing else any where ... open to him, my destiny to him (help carry the burden)... play the girl open and free, and it shall help me, Marilyn to be free, direct, open, honest, frank, charming – fresh, a twinkle, only morality, nature, a moral child."

Continues on page 76.

39 Cont.5

THE GIRL
Oh yes, I noticed the square patch in the floor. The first day I dropped a cuticle pusher down the crack.

RICHARD
Cuticle pusher...Uh-huh...Yeah... Well...
(handing her the tall glass)
Here you are. Big tall martini.

THE GIRL
(taking a big swig)
Very good. But maybe it needs a little more sugar.

RICHARD
Sugar? No. No! I would strongly advise against putting sugar in a martini.

THE GIRL
You would? Why?

RICHARD
Well...you'll just have to take my word for it - no sugar in a martini... ever!

THE GIRL
That's funny. Back home they put sugar in martinis a lot.

RICHARD
Back home - where?

THE GIRL
In Denver, Colorado.

RICHARD
Oh.

Having made her point, she takes another sip, relaxes and looks around.

THE GIRL
Hey, you've got air conditioning!

RICHARD
Sure. In every room. Isn't the Kaufman place air-conditioned?

Cont.

629

64 THE LIVING ROOM - EVENING

With great purpose, he dashes to the telephone, grabs the phone book and thumbs quickly through it.

RICHARD
Kaufman, Kaufman, Kaufman...
(he finds number, dials and waits)
Hi! This is Gustaf Meyerheim...I mean this is Richard Sherman.
(with great charm)
Did you know you left your tomato plant down here last night? I'd be glad to bring it up...or maybe if you'd like to have dinner...and then maybe go to an air-conditioned movie...

DISSOLVE TO:

65 EXT. NEIGHBORHOOD MOVIE HOUSE - NIGHT

The marquee says THE CREATURE FROM THE BLACK LAGOON. The late show is over and the last die-hard fans are leaving the theatre, among them Richard and The Girl. Richard wears a bow tie and is very jaunty. She takes his arm and they walk slowly down the dark, empty street.

THE GIRL
Didn't you love the picture? I did. But I just felt so sorry for the Creature...at the end.

RICHARD
Sorry for the Creature? What did you want him - to marry the girl?

THE GIRL
He was kind of scary looking, but he wasn't really all bad. I think he just craved a little affection...you know...a sense of being loved and needed and wanted..

RICHARD
That's a very interesting point of view.
(changing the subject)
Well - what do you think would be fun to do now?

THE GIRL
I don't know. It's pretty late.

Cont.

65 Cont.

RICHARD
It's not that late.

THE GIRL
The thing is - I have a big day tomorrow. I really have to get to sleep.

They have walked onto a grilled section of the sidewalk. Underneath a subway train roars by. The breeze from it billows her skirt a little. She stops.

THE GIRL
Do you feel the breeze from the subway? Isn't it delicious?

RICHARD
It sort of cools the ankles. Now, what's the big day you have tomorrow?

THE GIRL
Tomorrow I'm on television. You remember, I told you about it...the Dazzledent Hour!

Another train thunders underneath breeze

Among nature's miracles, then, comes Marilyn Monroe: the foster care child and high school dropout who was, we see here, a Rousseauian moralist, a deliberate artist, and liberator.

Some excerpts from her notes:

Front Cover: Phone numbers in the Beverly Hills and North Hollywood areas.

Inside Front Cover: "Completely letting go, feeling free..."

Fly Leaf: "Scene. Page 76 [famous subway grate scene]. Child w/a woman, direct & fem[inine] - Let go, then stretch in my body"

Title Page: "Going to & spitting (doing like a man) - constantly pushing him away - How I'd be bumping him if I did / walking by him."

Page 13: [First appearance of Monroe's character, "THE GIRL") "Only feeling - No mouth." By the description "The [electric fan] cord is trailing behind" she has written the word "explanation."

Pages 33 and 34: [Re-introducing herself to Tom Ewell character, RICHARD] She writes "gesture first" before the line, "The tomato...from upstairs", and indicates that her explanation of how she almost killed him by means of a falling tomato plant should be played as a "throwaway." "To be born in me for the first time and let it fly out – new idea just born – new idea – flying bird – she has no difficult destiny – she speaks out loud – out out – sparkling face... Don't expect success with it every time even 1 out of ten..." Boxed is the thought "Electricity is dancing all of me is (in movements)."

Page 35: [Asking for a gin and soda] "Shy smile."

Page 36: "Let go... Drop – then let everything come from there – stomach"

Page 37: "Keep it down – sit back – conversational..."

Page 39: [In response to being asked about posing for a "calendar type" photo] She has crossed out the line "I was nude" and written in its place "It was one of those artistic pix."

Page 46: The famous line "I mean I certainly wouldn't be alone with some man in his apartment in the middle of the night drinking champagne if he wasn't married" has been corrected by Monroe to read, "I mean I certainly wouldn't be lying on the floor in some man's apartment in the middle of the night if he wasn't married!"

Page 50: [Answering question if anyone was watching when THE GIRL posed for her famous nude photo] Monroe has written "Laugh" before answering the question. At the piano a few lines later, she noted "put down glass", and sitting down on the bench, "push him."

Page 53: [Saying good night to RICHARD] Monroe has written "shake" by "I think you're very nice!"

Page 76, Opposite: [Re: famous Subway Grate scene] "Hint them, not act fully for girl – change but electricity never stops, electricity never stops, never stops..."

Page 76: [Beginning Subway Grate scene] "Electricity – then word... Cool theater – Hot – talk to my self – The whole world – to be or not to be – everything is important to her..." Monroe has written this additional line of dialogue: "Do you feel the breeze from the subway – isn't it delicious?"

Page 77: [Subway Grate scene continued] "*This is everything there is in the world. Light & easy. Everything flies out of her. Newborn - the baby looking at the moon for the first time.*" By the line "Isn't it delicious" she has written the word "*paradise.*"

Page 78: [After kissing RICHARD] Monroe has crossed out the dialogue, "Well?" and written, "What's the verdict?"

Page 79: [RICHARD invites THE GIRL to "stop by my place for a few minutes...just to cool off before you face that Turkish bath up there...] Beside her line of "Well..." Monroe has written, "Look first indecisive – pause – hesitation – little smile."

Page 81: [Complaining about electric fan] "Thinking out loud – talking to myself"

Page 94: [Fantasy "blackmail" scene]. Monroe has boldly written at top, "Contempt – first as I would – then adding war tank crushing everything." To RICHARD's innocent statement that he is going to make breakfast – cinnamon toast – Monroe annotated her response. "HA! Cinnamon toast? You can do better than that, Itchy!" and indicated, "dangerous." Further movements choreographed are "blow smoke in face – grunt... shake – danger" and, as she says that between living in Denver, Chicago, and Detroit, she did a stretch in Leavenworth, "maybe laughter."

Page 95: ["Blackmail" scene continued] Monroe has written beside the line "Aw now, Itchy. Didn't you have a guest here last night? All night?" "drawl it out." Other directions include "Looking at him only – cat & mouse" and "tough & fast."

Page 96: [Climax of "blackmail" scene, revealing that THE GIRL is married to the building's plumber, MR. KRAHULIK] "My body into his [KRAHULIK'S] – sliding into him – sliding to him – as if I want to sleep with him right then & there... Swing hips again."

Page 97: ["Blackmail" scene continued]. To RICHARD's statement that the bonds and stamp collection THE GIRL and KRAHULIK demand belong to his small son, Monroe has written next to her line "Let him go learn a trade!", "all together one thought."

Page 98: [Wrapping up "Blackmail" scene] By the line "I guess that's all, honey. I don't think there's anything else" Monroe has indicated "*not taking enough things – disappointed – looking around.*" When KRAHULIK remembers that RICHARD is a member of the Fruit of the Month Club, Monroe has written by her reply, "There'll be pomegranates in September!", "*M*[ae] *W*[est] – *grunt – come up & see me sometime.*"

Page 103: [RICHARD discovering THE GIRL in his bathrobe, having taken a shower in his apartment] Monroe has written RICHARD'S line, "*What are you doing*?", deleted her own line "What's the matter?" and replaced it with "*I need a cigarette. They're right on the table.*"

Page 104: [THE GIRL tells RICHARD she'd shoot him if she discovered her husband with some blonde in the shower] Monroe interjected between "Bang! Bang! Bang" and "Right in the head," the direction, "*wait for him.*"

Page 113, verso, final page of script: "Make only little effort... giving it away – yourself - not keeping anything in myself ... What is the quality of the electricity... only thru him... there is nothing else any where ... open to him, my destiny to him (help carry the burden)... play the girl open and free, and it shall help me, Marilyn to be free, direct, open, honest, frank, charming – fresh, a twinkle, only morality, nature, a moral child."

Back Inside Cover: "First 'Invisible M' – does it... Learn words pg. 76 [Subway grate scene], pg,. 13, p. 72.... Christ..."

Back Cover: The telephone and address of influential Hollywood gossip columnist and Monroe champion, Hedda Hopper.

Montgomery Clift, considered to be one of the finest film actors ever, said in an interview shortly before his death that Marilyn Monroe was, hands down, the single best actor with whom he ever worked. "Marilyn was an incredible person to act with.... the most marvelous I ever worked with, and I have been working for 29 years," he declared. "She went over the fringe. Playing a scene with her, it was like an escalator. You'd do something and she'd catch it and it would go like that, just right up." But getting to the top, making the metamorphosis from Norma Jean to Marilyn; from Marilyn to superstar; from superstar to icon – it did not happen effortlessly, or accidentally, or luckily. She made it happen, all of it, line by line and scene by scene: this extraordinary script shows us how, and why. **$80,000 - $120,000**

64

THE LIVING ROOM - EVENING

76

With great purpose, he dashes to the telephone, grabs the phone book and thumbs quickly through it.

RICHARD
Kaufman, Kaufman, Kaufman...
(he finds number, dials and waits)
Hi! This is Gustaf Meyerheim...I mean this is Richard Sherman.
(with great charm)
Did you know you left your tomato plant down here last night? I'd be glad to bring it up...or maybe if you'd like to have dinner...and then maybe go to an air-conditioned movie...

65

DISSOLVE TO:

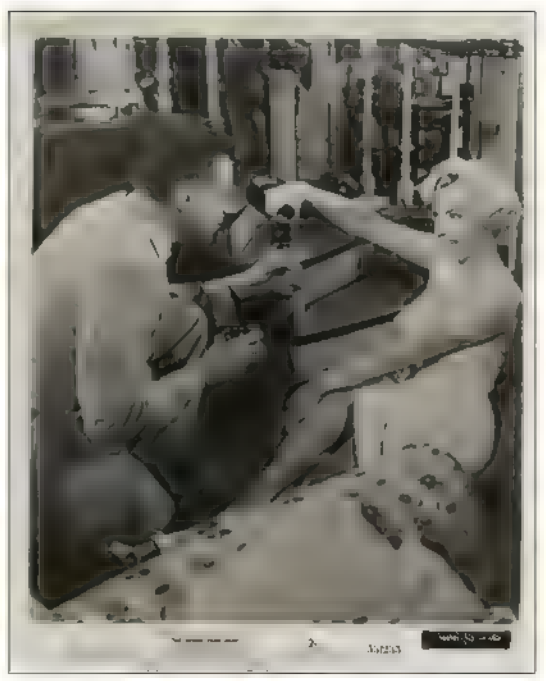
EXT. NEIGHBORHOOD MOVIE HOUSE - NIGHT

The marquee says THE CREATURE FROM THE BLACK LAGOON. The late show is over and the last die-hard fans are leaving the theatre, among them Richard and The Girl. Richard wears a bow tie and is very jaunty. She takes his arm and they walk slowly down the dark, empty street.

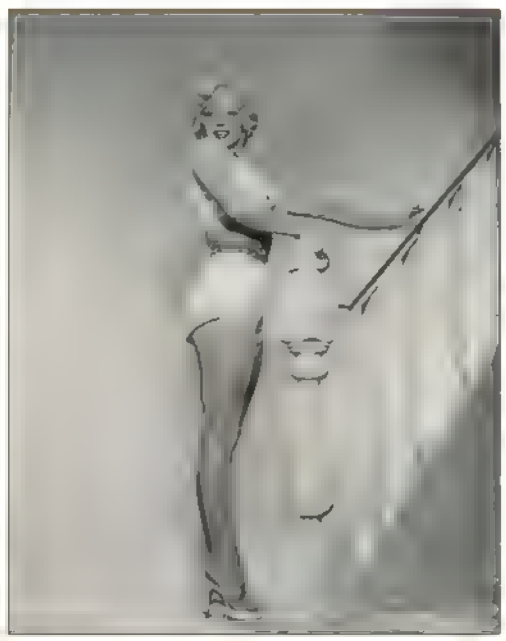
THE GIRL
Didn't you love the picture? I did. But I just felt so sorry for the Creature...at the end.

RICHARD
Sorry for the Creature? What did you want him - to marry the girl?

95. Marilyn Monroe "The Girl" pantsuit ensemble by Charles Le Maire from *The Seven Year Itch*. (TCF, 1955) Vintage original (2) piece pantsuit ensemble including (1) purple jumper with pink satin bodice, integral high-waisted paneled pants ornamented with strands of swirled purple sequins appliqued from waist to split leg cuffs and (1) matching luminous hot pink satin shawl. The bodice features an integral corset lined in salmon silk with reinforcing boning sewn in, breast pads and zipper back and snap closure. Retaining the internal fabric bias label handwritten, "1-25-1-4710 M. Monroe A-734-03" sewn in at the interior zipper. Featured In the movie when Monroe as "The Girl" appears on TV in her "Dazzledent" commercial. Exhibiting minor wear and age. Accompanied by a bundled red satin train. In very good to fine condition. *Provenance*: Originally from the collection of Debbie Reynolds. **$100,000 - $150,000**



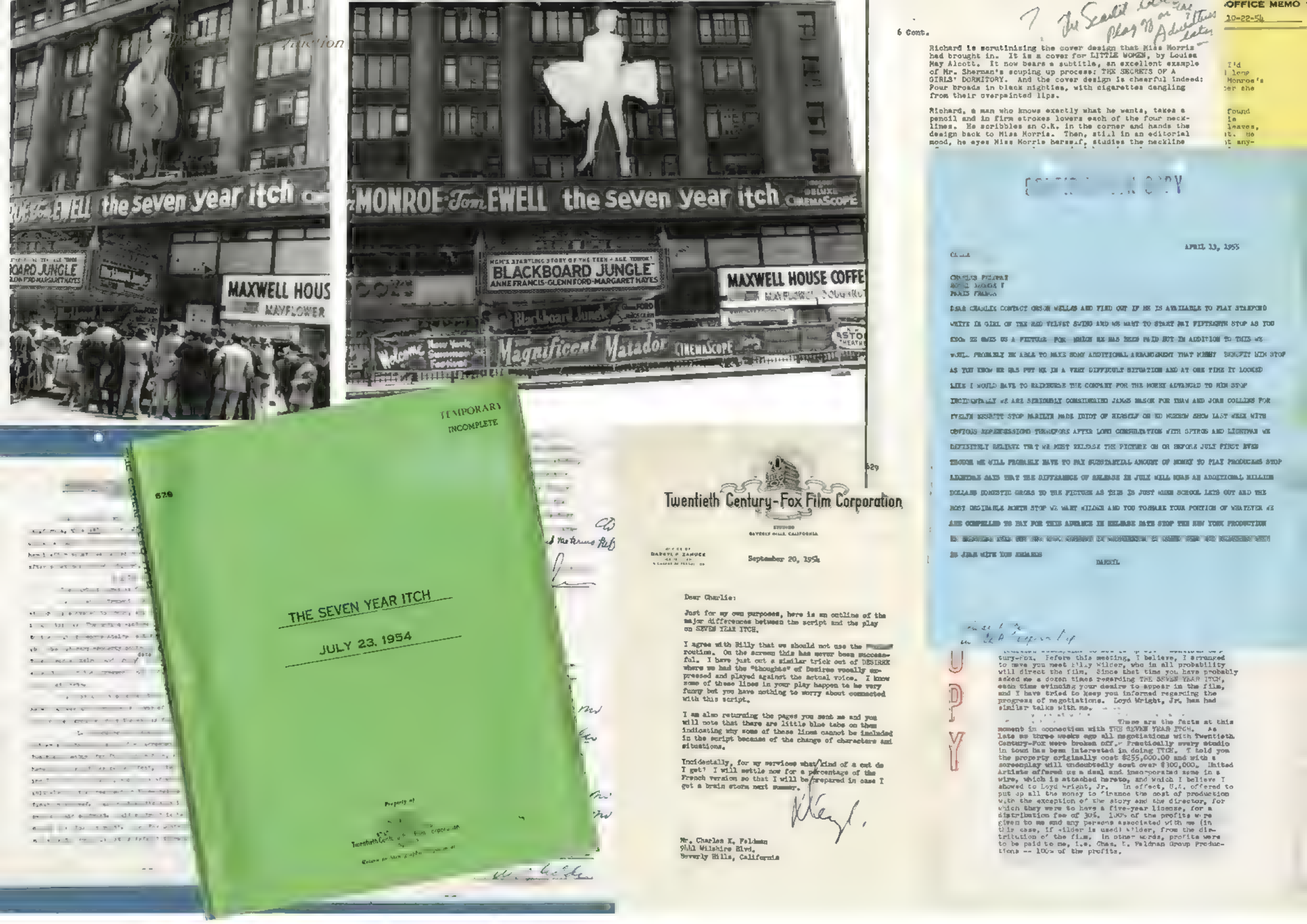
96. Marilyn Monroe (5) photographs from *The Seven Year Itch*. (TCF, 1955) Collection of (5) vintage original gelatin silver approx. 8 x 10 in. glossy photographs. Including (1) behind-the-scenes shot of Marilyn and (4) depicting Marilyn and Tom Ewell, with 1-special keybook hole-punched portrait photo. Exhibiting some light toning, creasing, and handling. In generally good to very good condition. **$400 - $600**



97. Marilyn Monroe (6) glamour portraits from her films. (Various Studios, 1950s) Collection of (6) vintage original gelatin silver-weight photographs ranging in size from 7.75 x 7.6 in. to 8 x 10 in. Including special glamor portraits from films including *The Asphalt Jungle*, *There's No Business Like Show Business*, and *The Seven Year Itch*. With 1-retaining studio snipe and 1-with agency stamp on the verso. Exhibiting some toning, corner staple holes, corner creasing, and handling. In good to very good condition. **$400 - $600**

98. Marilyn Monroe (10) behind-the-scenes photographs of the iconic Subway grate scene from *The Seven Year Itch* signed by Bill Kobrin. (1954/printed later) Collection of (10) vintage black-and-white 14.25 x 11 in. RC glossy photographs by Bill Kobrin. Taken behind-the-scenes of the iconic skirt blowing scene during a location shoot for *The Seven Year Itch*. All signed at lower right by the photographer and hand-edition numbered, "6/100". Virtually unhandled. In fine condition. **$300 - $500**

99. Marilyn Monroe insert poster for *The Seven Year Itch*. (TCF, 1955) Vintage original 14 x 36 in. insert poster. Quad-folded with evident creasing from previous-tri-folding. Exhibiting some prominent creasing, age toning and edge wear. In good condition. **$300 - $500**


the seven year itch
MONROE Tom EWELL the seven year itch
BLACKBOARD JUNGLE
ANNE FRANCIS · GLENN FORD · MARGARET HAYES
MAXWELL HOUSE COFFE
Magnificent Matador CINEMASCOPE
TEMPORARY
INCOMPLETE
THE SEVEN YEAR ITCH
JULY 23, 1954
Twentieth Century-Fox Film Corporation
BEVERLY HILLS CALIFORNIA
September 20, 1954
Dear Charlie:
Just for my own purposes, here is an outline of the major differences between the script and the play on SEVEN YEAR ITCH.
I agree with Billy that we should not use the routines. On the screen this has never been successful. I have just cut a similar trick out of DESIREE where we had the "thoughts" of Desiree vocally suppressed and played against the actual voice. I know some of these lines in your play happen to be very funny but you have nothing to worry about connected with this script.
I am also returning the pages you sent me and you will note that there are little blue tabs on them indicating why some of these lines cannot be included in the script because of the change of characters and situations.
Incidentally, for my services what kind of a cut do I get? I will settle now for a percentage of the French version so that I will be prepared in case I get a brain storm next summer.
Mr. Charles K. Feldman
9441 Wilshire Blvd.
Beverly Hills, California
OFFICE MEMO
10-22-54
6 Cont.
Richard is scrutinizing the cover design that Miss Morris had brought in. It is a cover for LITTLE WOMEN, by Louisa May Alcott. It now bears a subtitle, an excellent example of Mr. Sherman's souping up process: THE SECRETS OF A GIRLS' DORMITORY. And the cover design is cheerful indeed: Four broads in black nighties, with cigarettes dangling from their overpainted lips.
Richard, a man who knows exactly what he wants, takes a pencil and in firm strokes lowers each of the four necklines. He scribbles an O.K. in the corner and hands the design back to Miss Morris. Then, still in an editorial mood, he eyes Miss Morris' bosom, studies the neckline
APRIL 13, 1955
CHARLIE PELTZER
HOTEL LANCASTER
PARIS FRANCE
DEAR CHARLIE CONTACT ORSON WELLES AND FIND OUT IF HE IS AVAILABLE TO PLAY STANFORD WHITE IN GIRL ON THE RED VELVET SWING AND WE WANT TO START MAY FIFTEENTH STOP AS YOU KNOW HE OWES US A PICTURE FOR WHICH HE HAS BEEN PAID BUT IN ADDITION TO THIS WE WOUL.. PROBABLY BE ABLE TO MAKE SOME ADDITIONAL ARRANGEMENT THAT WOULD BENEFIT HIM STOP AS YOU KNOW HE HAS PUT ME IN A VERY DIFFICULT SITUATION AND AT ONE TIME IT LOOKED LIKE I WOULD HAVE TO REIMBURSE THE COMPANY FOR THE MONEY ADVANCED TO HIM STOP INCIDENTALLY WE ARE SERIOUSLY CONSIDERING JAMES MASON FOR THAM AND JOAN COLLINS FOR EVELYN KEYSETT STOP MARILYN MADE IDIOT OF HERSELF ON ED MURROW SHOW LAST WEEK WITH OBVIOUS REPERCUSSIONS THEREFORE AFTER LONG CONSULTATION WITH SPYROS AND LIGHTMAN WE DEFINITELY BELIEVE THAT WE MUST RELEASE THE PICTURE ON OR BEFORE JULY FIRST EVEN THOUGH WE WILL PROBABLY HAVE TO PAY SUBSTANTIAL AMOUNT OF MONEY TO PLAY PRODUCERS STOP LIGHTMAN SAYS THAT THE DIFFERENCE OF RELEASE IN JULY WILL MEAN AN ADDITIONAL MILLION DOLLARS DOMESTIC GROSS TO THE PICTURE AS THIS IS JUST WHEN SCHOOL LETS OUT AND THE MOST DESIRABLE MONTH STOP WE WANT WILDER AND YOU TO SHARE YOUR PORTION OF WHATEVER WE ARE COMPELLED TO PAY FOR THIS ADVANCE IN RELEASE DATE STOP THE NEW YORK PRODUCTION
DARRYL
COPY
Twentieth Century-Fox. Before this meeting, I believe, I arranged to have you meet Billy Wilder, who in all probability will direct the film. Since that time you have probably asked me a dozen times regarding THE SEVEN YEAR ITCH, each time evincing your desire to appear in the film, and I have tried to keep you informed regarding the progress of negotiations. Loyd Wright, Jr. has had similar talks with Mr.
These are the facts at this moment in connection with THE SEVEN YEAR ITCH. As late as three weeks ago all negotiations with Twentieth Century-Fox were broken off. Practically every studio in town has been interested in doing ITCH. I told you the property originally cost $255,000.00 and with a screenplay will undoubtedly cost over $300,000. United Artists offered us a deal and incorporated same in a wire, which is attached hereto, and which I believe I showed to Loyd Wright, Jr. In effect, U.A. offered to put up all the money to finance the cost of production with the exception of the story and the director, for which they were to have a five-year license, for a distribution fee of 30%. 100% of the profits were given to me and any persons associated with me (in this case, if Wilder is used) Wilder, from the distribution of the film. In other words, profits were to be paid to me, i.e. Chas. K. Feldman Group Productions -- 100% of the profits.

100. *The Seven Year Itch* extensive archive of Marilyn Monroe agent Charles K. Feldman's (1000+) contracts, preproduction, production and publicity materials from Famous Artists Corporation agency files.

(TCF, 1955) Vintage original archive of (1000+) typed, printed and handwritten documents, clippings, scripts, telegrams and publicity materials and promotional photos from agent Charles K. Feldman's agency files relating to the production of *The Seven Year Itch*, for which Feldman served as Marilyn Monroe's agent as well as producer on the film. In 1933, talent agent Feldman combined his background as an entertainment lawyer with his many celebrity friends and connections to establish Famous Artists Corporation. The agency came to represent more than 300 clients, including Greta Garbo, Marlene Dietrich, Susan Hayward, Lana Turner, Ida Lupino, John Wayne, Richard Burton, Charles Boyer, William Holden and Kirk Douglas among others. In June 1942 Feldman signed Marlene Dietrich, Randolph Scott and John Wayne to Famous Artists and presented them as a group to Universal Pictures to be cast, including script and director. This was the birth of modern Hollywood's "package deal." Feldman was considered one of the most powerful agents in Hollywood and had creative input as executive-producer on several important films including *Pittsburgh*, *Red River*, *A Streetcar Named Desire* and *The Seven Year Itch*.

This archive begins with the literature that inspired the movie, in the form of (2) first edition hardbound copies of George Axelrod's 1952 stage play *The Seven Year Itch*, (1) retaining original dust jacket and (1) with extensive pencil notations by Feldman. Both books are prominently stamped, "Chas. K. Feldman Group Productions". There is material documenting legendary director Billy Wilder's early participation in procuring the property and documents regarding negotiations with Wilder to direct. Lew Wasserman was acting as Wilder's agent and numerous exchanges are present with drafts of agreements including a dialogue indicating Wilder having no interest in Tom Ewell or Walter Mathau as his lead, but instead pushing for James Stewart, Gary Cooper or William Holden. Wilder's 5-page contract is present, dated, June 1st, 1954, signed 3-times and initialed 5-times, as well as his signed payment agreement dated November 23, 1954. In a telegram early in the development of the project, dated "April 8, 1954", Wilder writes, in part: *"...I was in first position against all other bids to acquire the above property. I brought it to you, and we agreed that you would acquire it for our joint account and we would make the picture in partnership. Under the same agreement I was also to be the producer and director. Recently you repudiated this agreement, so we are in disagreement. I suggest under the circumstances there is only one fair solution, and I, therefore, make the following fair offer: You assign the property to me, I reimburse you to the extent of cash paid, and I assume your contract. I can secure Mr. Axelrod's* (the plays author) *consent. Please reply immediately. Sincerely, Billy Wilder"*

There are many pieces of correspondence regarding Axelrod's stage play being purchased by Feldman with some interference from the play's then producers wanting to ensure the movie would not be released in conflict with their live performances and also some attempt to horn in on the author's movie deal. For a time, the legendary dealmaker, Irving "Swifty" Lazar is involved and there are signed letters between he and Feldman. But Feldman is determined to purchase the property, as expressed in this memo from Feldman to Charles Abramson, in full: *"12-9-52 Dear Charles: For X sake, don't let*

The greatest and most comprehensive archive of insider material on the making of a classic Hollywood movie, *The Seven Year Itch*, and its rising superstar Marilyn Monroe!

anything interfere with our being able to bid on THE SEVENYEAR ITCH. Best." Also present is author George Axelrod's 10-page signed contract. There is an official secretarial copy of producer Charles Feldman's 5-page letter, dated May 17, 1954, sent to "Mr. and Mrs. Joe DiMaggio" pitching reasons he, the director, and 20th Century-Fox want Marilyn in the film. The letter reads in part:

"Dear Marilyn, Joe and Loyd (Marilyn's attorney) *When all of us met at Loyd Wright, Sr's office downtown Los Angeles on Saturday morning a couple of months ago or so, you, Marilyn, expressed a repeated and definite desire to appear in THE SEVENYEAR ITCH. At that time I pointed out to you that I, too, as well as Billy Wilder, would like to have you in THE SEVENYEAR ITCH, but I was having difficulties attempting to set it up with Twentieth Century-Fox. Before this meeting, I believe, I arranged to have you meet Billy Wilder, who in all probability will direct the film. Since that time you have probably asked me a dozen times regarding THE SEVENYEAR ITCH, each time evincing your desire to appear in the film, and I have tried to keep you informed regarding the progress of negotiations…*

There follows, documents highlighting intensive dealings to procure and produce the film. Included is Billy Wilder's contract and letters of agreement between Feldman's production company and 20th Century-Fox Studios. There is confidential correspondence between Wilder and Zanuck with heated exchanges at times, a pair of scripts bearing numerous annotations in Darryl Zanuck's hand, together with extensive collections of copies of legal documents, inter-office memos, and telegrams, intimate exchanges between Zanuck and Charles K. Feldman, as well as other correspondence to and from Harry Sokolov, Irving Cohen, Spyros Skouras, and many other studio heads.

Numerous secretarial copies of typed letters sent to Wilder from Zanuck about the lead male role include a number of insights: *"If I had read the script at the time we were casting…I would never have recommended Holden or anybody else except Ewell. No one I can think can play this particular script. I didn't quite understand at the time but in re-reading I believe that Holden would have been as big an error as Gary Cooper. That is a great play…but I tell you that in spite of the enormous success of this play on the stage it would not be, in my opinion, fifty percent of the picture it will be with Marilyn Monroe. She is an absolute must for this story…nothing would make up for her personality in this subject."* Another telegram from Zanuck states, *"Monroe was particularly outstanding. Keep up the tempo of the dialogue…I'm really impressed by everything I saw."*

When principal filming began and just after Marilyn and DiMaggio's divorce, some exchanges become contentious between Feldman and Zanuck, including a 2-page office memo from Oct. 22, 1954, *"There have been tough days – immediately after the divorce proceedings, the 18-takes have only happened on rare occasions with the girl…for the last two weeks this girl has worked as hard as anyone I have known in my life. Incidentally I don't know how Kazan worked with you but I can tell you that on STREETCAR, it was a daily occurrence for us to have 25 to 30 takes with Brando and Vivien Leigh. This has not been happening on ITCH."*

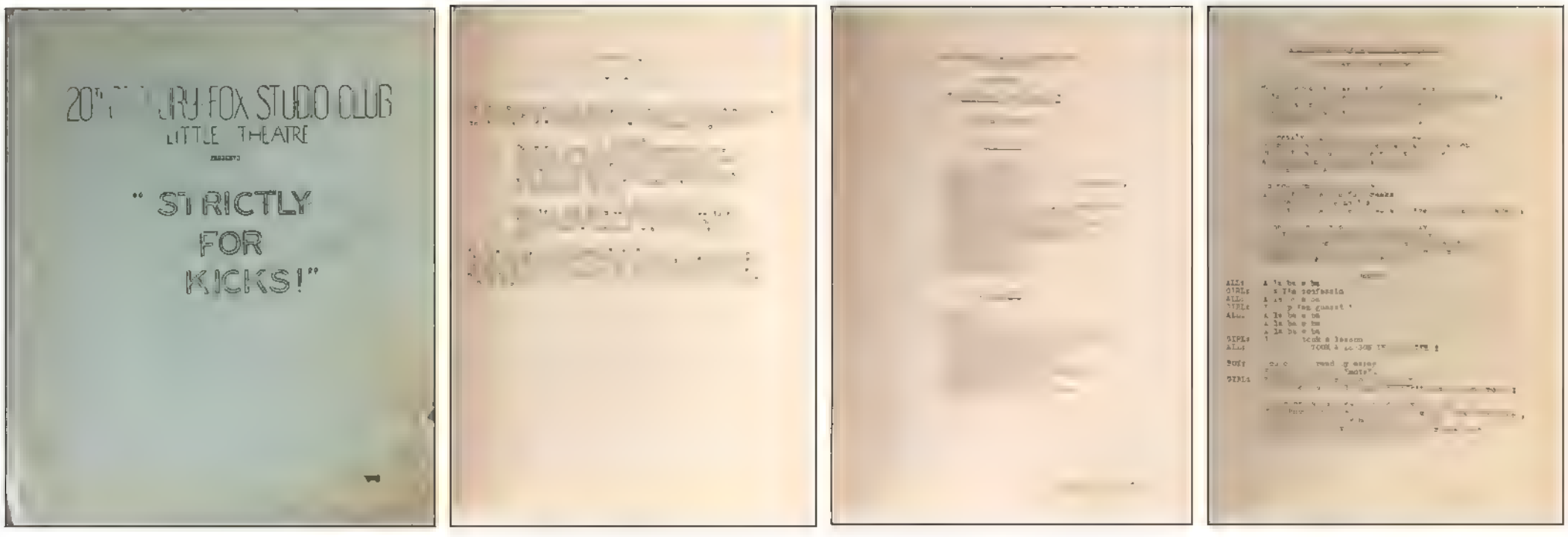
Further correspondence relates to Wilder taking too long to film scenes and difficulties with Marilyn taking company time to rehearse. There is a strong concentration of material on the risqué nature of the publicity done for the film, specifically relating to large promotional billboards that featured the iconic white "Subway dress" scene, *"They're replacing a big cardboard cutout of Marilyn outside Loew's Theatre in Times Square. It was showing Marilyn with her skirts blowing above her waist. Not good taste…Some papers refuse to accept wind blowing ad because of Kefauver investigation and pressure groups…this is a very delicate situation…sensational business so far at opening."* Much difficulty arose with censors upon the film's release, including a complete rejection by the Irish Censor & Appeal Board stating that *"this film is incapable of cutting without destroying its continuity. It is indecent and unfit for general exhibition."* Even a telegram from Wilder to the president of the Catholic Legion of Decency states, *"I do not have the reputation of having ever been connected with pictures of a lascivious character. Obviously, the picture deals humorously with a man's temptations but they are very human and utterly harmless. Am afraid that additional bleaching will make the picture disintegrate into an incomprehensible nothing."* It's interesting to note that, despite all of the film's commercial success, later Wilder would often lament ever having made this film under the circumstances of such strict censorship, which he felt compromised the integrity of the story.

Also included in the archive are (2) of Zanuck's personally hand-annotated scripts with (1) Temporary Incomplete script with 11-pages of annotations with an interesting note during the scene Richard is scrutinizing the cover design for *Little Women*, where Zanuck pens, *"? The Scarlet Letter – play off the Adulteress later"*, and (1) Final Draft script bearing 24-pages of handwritten notations with suggestions for cutting the reading scene way down. Another Zanuck TLS to Charles Feldman, dated Sept. 20, 1954, advises against the "voice over" scenes and sends along his 10-page breakdown of differences between the play and the script and 12-pages of annotated dialogue with Zanuck's suggestions stapled to the margins on small strips of blue paper It is notable that as the movie nears release, Zanuck seems over the moon about it as in this memo, in part: *"5-19-55 – This is great house count and projection room was really in roar most of the time. There was no doubt at all but what this picture is packed with entertainment. Tommy Ewell does terrific job. Marilyn Monroe Looks better than ever and plays her role most convincingly. Direction wonderful. It should be smash box office. Impatient for New York Opening date."*

A rare and complete archive documenting the triumphs and tragedies of major filmmaking – from the licensing of original source material, hiring of legendary director Billy Wilder, casting iconic movie star Marilyn Monroe, and the constant negotiation between artists, agents, lawyers, studio executives and censors. In other words, a comprehensive practical road map of the hard fought process of collaboration in mainstream Hollywood show business. In very good to fine vintage condition.

Interested bidders are encouraged to view highlights of this archive, by appointment, in our offices. **$20,000 - $30,000**

101. Bill Travilla's personal touring creation of Marilyn Monroe's iconic "Subway" dress from *The Seven Year Itch*. (TCF, 1955/created later) This incredible dress was created by Travilla in the early 1970s for use on tour and for loan to museum exhibitions and is made to the exact specifications of his original 1955 design for the film. The bias-cut dress features a halter top and a sunburst pleated skirt and has a Travilla, Inc. interior label. Debbie Reynolds, who famously owned the original screen-worn "Subway" dress, kindly offered her dress to Travilla in the 1970s so that he could meticulously recreate this dress to the highest detail. On June 18, 2011, Profiles in History set a world record for selling Debbie's screen-worn "Subway" dress for 5.52 million dollars, which remains as the most expensive piece of Hollywood memorabilia ever sold. A historic piece in its own right, made by Travilla, himself. In very fine condition. *Provenance:* From the personal collection of Bill Travilla. Profiles in History Auction 20, December 10, 2004, Lot 114.
$100,000 - $150,000



102. Marilyn Monroe script for the *Strictly for Kicks* talent show at the 20th Century-Fox Studio Club Little Theater. (TCF, 1948) Vintage original studio bound and bradded 50+page script written by Lyn and Charles Henderson. In March of 1948, Marilyn appeared in this studio talent showcase at the Fox Studio Club Little Theater. She and other contract hopefuls performed for the studio staff and executives. In the show, Marilyn performs, as herself, in a musical number titled, "I Never Took a Lesson in My Life," does a voice over, and appears in a fashion show segment. Covers exhibit age, wear, toning and edge chipping. In overall good condition. **$200 - $300**

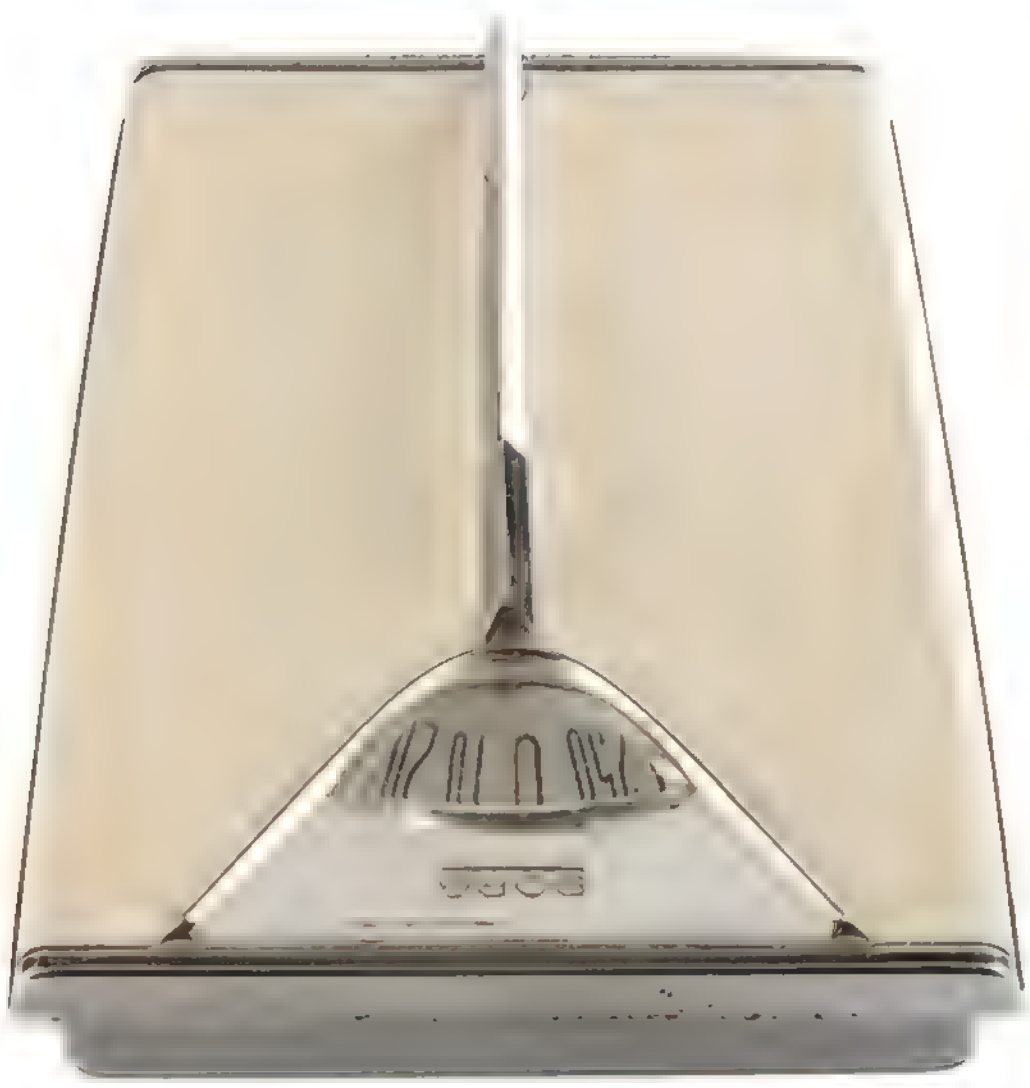
Marilyn Monroe and Billy Wilder

103. Marilyn Monroe silver cigarette box inscribed to Billy Wilder as a wrap gift for *The Seven Year Itch*. (ca. 1950s) Vintage original silver cigarette case measuring 6.25 x 3.25 x 1.5 in. with hinged lid and footed bottom. Handwriting engraved on the interior lid, "Dear Bill, Loved you're [sic] knocking at my door. Love, Marilyn". With wooden interior sides and bottom. Attributed as a personal wrap gift presented by Monroe to her legendary director Billy Wilder at the end of production of *The Seven Year Itch*. Exhibiting age, wear and expected patina. In very good condition. **$4,000 - $6,000**

104. Marilyn Monroe (2) exhibition photographs from a charity event at Madison Square Garden by Marvin Scott. (1955) Collection of (2) vintage original gelatin silver 6.25 x 8 in. photographs mounted to 11 x 14 in. boards by Marvin Scott. Depicting Marilyn wearing a showgirl costume atop an elephant (painted pink) at a Madison Square Garden benefit for arthritis on March 31st, 1955. Both signed by the photographer in the lower image. Exhibiting light toning to boards. Otherwise, in very good condition. **$300 - $500**

105. Marilyn Monroe (3) photographs from a charity event at Madison Square Garden by Milton H. Greene. (1955/printed 1998) Collection of (3) gelatin silver 11 x 14 in. double-weight matte photographs. Depicting Marilyn in her dressing room and riding an elephant at a Madison Square Garden benefit for arthritis on March 31st, 1955. Both retaining photographer's estate stamp, hand-dated "7/98", and signed by Joshua Greene on the verso. Exhibiting only minimal waving. In very good condition. **$200 - $300**

106. Marilyn Monroe personal home weight scale. (ca. 1950s) Vintage original Borg brand bathroom weight scale. The commercial floor scale measures 10 x 12 x 3.5 in. and is constructed of steel base with ivory vinyl surface and chrome edging and carrying handle. Featuring a magnifying glass window to the rotating weight dial. Retaining 4-rubber feet on the bottom of the scale and a calibrating knob at the front. Used by Marilyn Monroe in her home. In very good and working condition. *Provenance*: Christie's LA, Donated by the Estate of Marilyn Monroe to benefit Hollygrove Children and Family Services, September 2001, Lot 128. **$12,000 - $15,000**



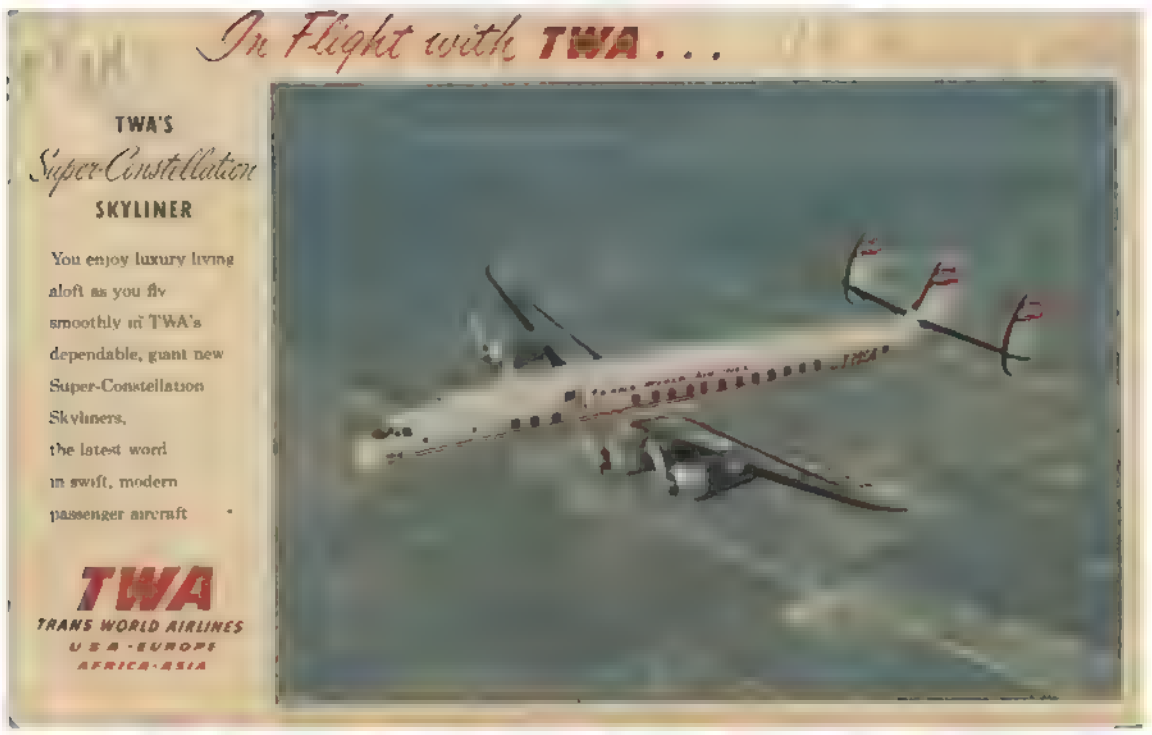
107. Marilyn Monroe sheer tan dress by JAX from her personal wardrobe. (ca. 1950s) Vintage original sheer tan silk, knee-length, short sleeve dress with gathered scoop neckline and zipper back closure. With silk mesh lining on the interior of the neckline and tailored darts to form fit the garment to Monroe's famous figure. Retaining the internal, "Designed by JAX" bias label. JAX is known to have been one of Monroe's favorite fashion brands. Exhibiting minor age and wear. Worn privately and in public by the Hollywood icon. With two very small moth holes on the left back shoulder area. In very good condition. *Provenance*: Christie's New York, The Personal Property of Marilyn Monroe Auction, October 1999, Lot 132. **$20,000 - $30,000**

108. Marilyn Monroe beige beret from her personal wardrobe. (ca. 1950s) Vintage original beige silk beret measuring 10 in. round. Constructed of stitched fabric panels with fine interior hatband of fabric piping. No labeling present. Exhibiting age, soiling and spot staining. *Provenance*: Christie's New York, The Personal Property of Marilyn Monroe Auction, October 1999, Lot 292. **$3,000 - $5,000**

109. Marilyn Monroe (2) photographs from *Bus Stop*. (TCF, 1956) Collection of (2) vintage original gelatin silver approx. 8 x 10 in. single-weight glossy photographs Depicting (1) behind-the-scenes candid by Al Brack and (1) special portrait of Marilyn with Don Murray. Brack photo with printed credit slug in bottom border, special portrait retaining studio stamp on the verso. Minor corner creases and edge wear. In very good condition. **$300 - $500**

110. Marilyn Monroe "Cherie" black fishnet tights from *Bus Stop*. (TCF, 1956) Vintage original black fishnet fabric tights with elastic waistband. Two of the signature looks Marilyn wore as the ambitious, small-town singer featured this iconic costume element, which showcased her legendarily shapely legs to best advantage, and resulted in some of her most indelible Hollywood glamour portraits. Retaining internal 20th Century-Fox bias label handwritten in black ink, "M. Monroe" and other production info. Some loss of elasticity from age and production wear. Otherwise, in very good condition. *Provenance*: Profiles in History Auction 6, June 26, 1999, Lot 121. **$15,000 - $20,000**

111. Marilyn Monroe and Arthur Miller candid wedding photograph by Milton H. Greene. (1956/printed 1998) Color approx. 11.25 x 11.25 in. RC photograph depicting Marilyn and Miller at the altar during their wedding ceremony on July 1st, 1956. Retaining photographer's estate stamp on the verso, hand dated "5/98", and signed by Joshua Greene. Exhibiting some mounting remnants to verso and handling and emulsion wear to recto. In good to very good condition. **$200 - $300**


In Flight with TWA . . .
TWA'S
Super-Constellation
SKYLINER
You enjoy luxury living aloft as you fly smoothly in TWA's dependable, giant new Super-Constellation Skyliners, the latest word in swift, modern passenger aircraft
TWA
TRANS WORLD AIRLINES
U S A - EUROPE
AFRICA - ASIA

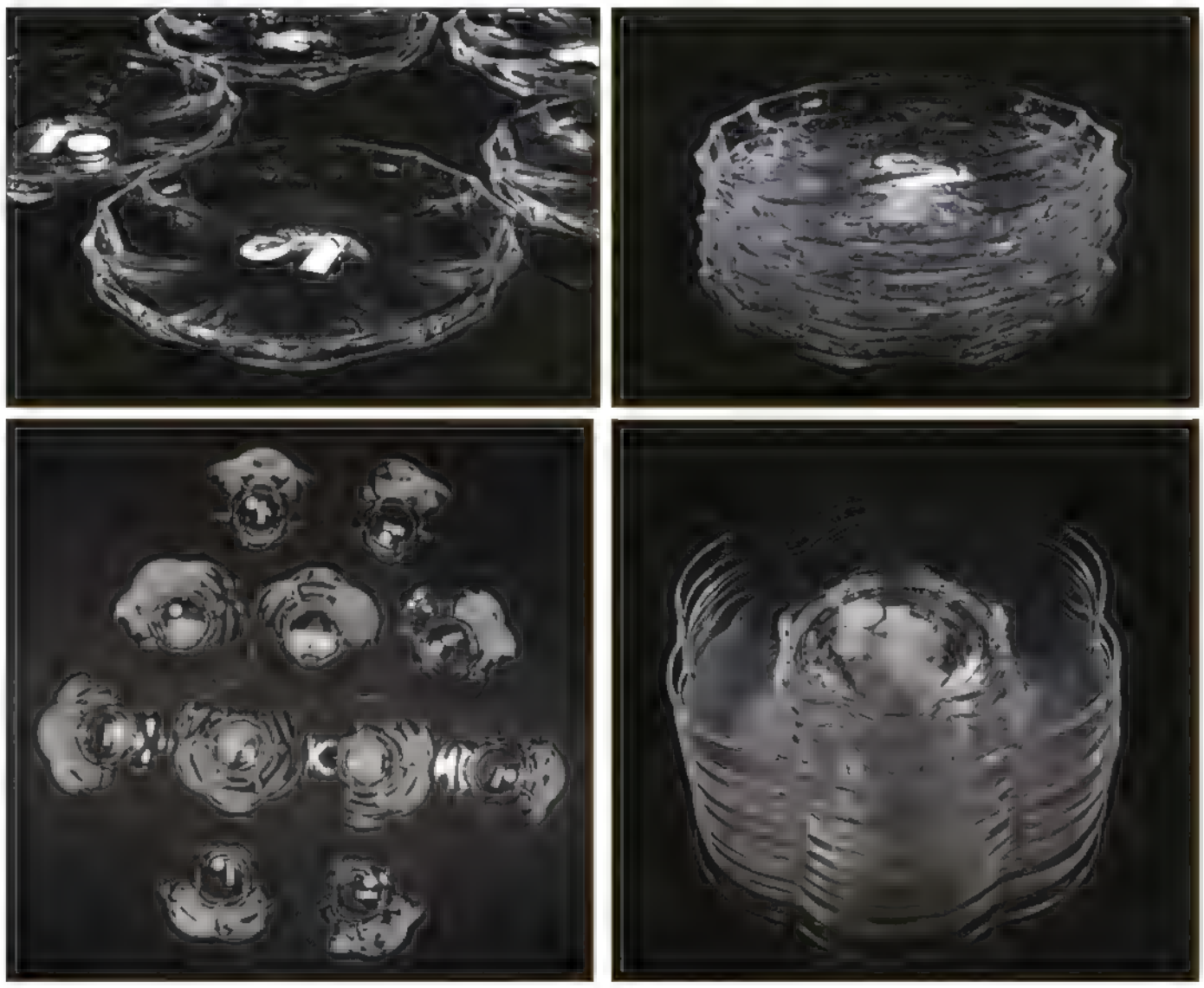
112. Marilyn Monroe TWA postcard signed as "Marilyn Monroe Miller. (1956) Vintage original in-flight commercial postcard for TWA Airlines measuring 5.5 x 3.5 in. Signed in blue ink in the message field, "Marilyn Monroe Miller". Addressed in Hebrew and un-mailed. Hand annotation on recto with date "14/15 July 1956". Exhibiting age, toning, edge ware and handling. In very good condition. **$2,000 - $3,000**

Le luxe et la stabilité des nouveaux géants super-constellation de la TWA, rapides et modernes, vous font mieux apprécier la joie de vivre dans le ciel.
TWA
POST CARD
VIA AIR MAIL
PAR AVION
USE
AIR
MAIL

Dress not included

113. Marilyn Monroe distinctive wool overcoat from her personal wardrobe. (ca. 1950s) Vintage original gray, purple and white "friendship star" patterned knee-length wool overcoat. Featuring oversized notched lapel, self belted sleeves, oversized button front closure and hip flap pockets (sewn shut). Lined in pewter satin with a central ivory stripe. Retaining the internal "Women's Haberdasher's" maker's label. Exhibiting minor moth holes, age and wear. In very good condition. *Provenance*: Christie's New York, Lot 164. The Personal Property of Marilyn Monroe Auction. October 1999.
$30,000 - $50,000

114. Marilyn Monroe personal key to Warner Bros. Studios presented to her by Jack Warner. (1956) Vintage original cast metal key measuring 11 x 4 in. with fob in the shape of the iconic Warner Bros. shield logo. One side featured relief text, "Welcome to Warner Bros. Studio" and the reverse reads, "The Largest in the World." Presented to Marilyn by Jack Warner at a March 1st, 1956 publicity event announcing a distribution agreement between Marilyn Monroe Productions and Warner Bros. The first film released under this arrangement was the Marilyn and Laurence Olivier collaboration *The Prince and the Showgirl*. Exhibiting expected age and patina including rubbing, pitting and some tarnish. In good to very good condition. Christie's, NY, Personal Property of Marilyn Monroe, 27-28 October 1999, Lot 338. **$10,000 - $15,000**



115. Marilyn Monroe personal (16) decorative glass plates. (ca. 1950s-1960s) Collection of (16) vintage plates including (11) Hexalobe form glass plates (each measuring 7.25 in. diameter), and (5) cylindrical form glass plates (each measuring 6.25 in. diameter). These plates were part of Lot 369 at the famous 1999 Christie's Marilyn Monroe Estate sale. Affixed to the bottom of each piece is a Christie's lot tag bearing "Lot 369" with bar code. In very good condition. *Provenance*: Christie's New York, The Personal Property of Marilyn Monroe, October 1999, Lot 369. **$1,500 - $2,500**

116. Marilyn Monroe at the Savoy Hotel, London contact sheet by Brian Worth. (1957) Vintage original gelatin silver 4.6 x 7.6 in. (deckled edge trim) single-weight glossy contact sheet with 2-4 x 4.5 in. exposures. Depicting Marilyn at the Savoy Hotel in London, 1-with Laurence Olivier and Arthur Miller, at a press event to promote the release of *The Prince and the Showgirl* (Warner Bros., 1957). Exhibiting minor age and wear. In very good condition. **$200 - $300**

117. Marilyn Monroe (2) studio negatives from *Some Like it Hot* and *The Prince and the Showgirl*. (Warner Bros./UA, 1957/1959) Collection of (2) vintage approx. 8 x 10 in. negatives. Including (1) portrait of Marilyn and then-husband Arthur Miller at a formal event during the production of *Prince* and (1) portrait of Marilyn playing ukulele. Both retain India ink studio codes hand written in lower corners, and the ukulele portrait bears hand retouching. Some age and handling. In very good condition. **$200 - $300**

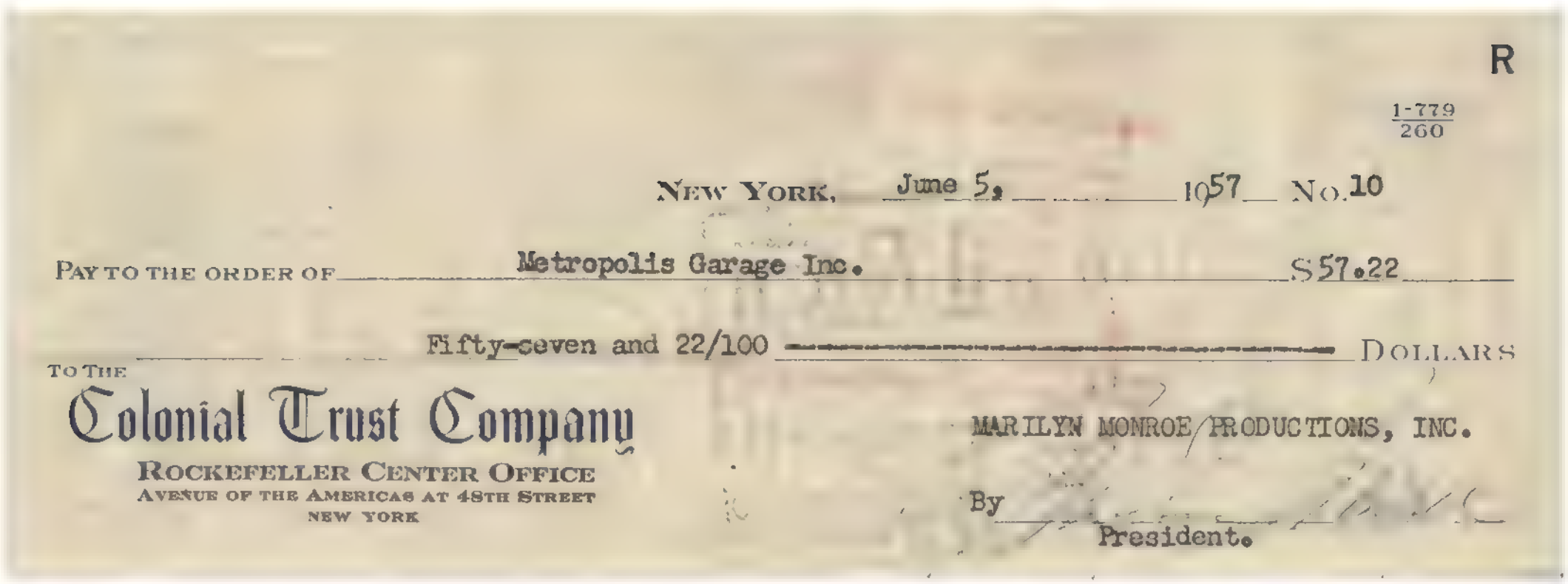
118. Marilyn Monroe "Elsie" pearl encrusted ball gown from *The Prince and the Showgirl*. (Warner Bros., 1957) Vintage original eggshell chiffon over eggshell satin short-sleeve, floor length mermaid ball gown with sweetheart neckline and form-hugging waist. Encrusted with seed pearls at bodice and skirt, bead embellishment to sleeves, and bead fringe at scalloped sleeve openings. Marilyn wears this brilliant white gown with dramatically swaying skirt throughout many scenes in the film, and images of her in the form-fitting garment featured heavily in the film's publicity. Retaining internal Western Costume bias label handwritten, "Marilyn Monroe #6". Exhibiting usual wear and deterioration, as to be expected in a vintage garment like this. Otherwise, in good condition. *Provenance*: Profiles in History Auction 8, December 16, 2000, Lot 285. **$150,000 - $250,000**

Marilyn Monroe · Laurence Olivier
The Prince and the Showgirl
TECHNICOLOR® A MARILYN MONROE PRODUCTIONS, INC. AND L.O.P LTD. PRESENTED BY WARNER BROS.

119. Marilyn Monroe scarlet dress by JAX from an iconic publicity photo shoot with Milton H. Greene for *The Prince and the Showgirl*. (Warner Bros., 1957) Vintage original scarlet silk jersey halter dress with stretch bodice and multi-layered integral ruched chiffon and satin, knee-length skirt. Hoop and button neck strap and zipper back closure. Exquisitely tailored and cinched to hug the iconic figure of Monroe. Retaining the internal, "Designed by JAX" bias label. JAX is known to have been a favorite fashion brand of Monroe. Worn in one of the superstar's most well known sittings with her very close friend and legendary photographer of choice, Milton H. Greene. The shoot would promote Monroe's appearance in her company's, Marilyn Monroe Productions, first independent feature, *The Prince and the Showgirl*, directed by her co-star Laurence Olivier. Exhibiting only minor age and wear. According to Christie's, Marilyn had at least three versions of this dress in different colors. In very good to fine condition. *Provenance*: Christie's LA, Donated by the Estate of Marilyn Monroe to benefit Hollygrove Children and Family Services, September 2001, Lot 121. **$60,000 - $80,000**

120. Marilyn Monroe (18) photographs from her later films. (Various Studios, 1954-1963) Collection of (18) vintage original single-weight glossy photographs with 2-color glos ranging in size from 6 x 9 in. to 8 x 10 in. All depict Marilyn. Titles include *There's No Business Like Show Business*, *How to Marry a Millionaire*, *The Seven Year Itch*, *The Prince and the Showgirl*, *Some Like it Hot*, and *Something's Got to Give*. A few with keybook punch holes. Exhibiting trace handling and minor corner and edge wear. In generally very good condition. **$300 - $500**

121. Marilyn Monroe personal iconic close-up portrait photograph by Jack Cardiff. (1957) Vintage original gelatin silver 16 x 20 in. portrait photograph on textured glossy paper mounted to board. Taken during filming of *The Prince and the Showgirl*, this was Arthur Miller's favorite photograph of Marilyn, and it actually hung in the couple's Roxbury, Connecticut home. When their marriage broke up, Marilyn reportedly left the photograph behind as what she called "an act of revenge," the sensuality on display to serve as a reminder to Miller of what he had lost. Exhibiting some minor adhesive staining to lower left edge. Originally from the collection of Marilyn's masseur, Ralph Roberts. In very good condition. *Provenance*: Christie's East, Film and Television Memorabilia, 18 December 1995, Lot 338. **$3,000 - $5,000**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NEW YORK, June 5, 1957 No. 10

PAY TO THE ORDER OF Metropolis Garage Inc. $57.22

Fifty-seven and 22/100 DOLLARS

TO THE
Colonial Trust Company
ROCKEFELLER CENTER OFFICE
AVENUE OF THE AMERICAS AT 48TH STREET
NEW YORK

MARILYN MONROE PRODUCTIONS, INC.

By
President.

122. Marilyn Monroe signed check as president of Marilyn Monroe Productions. (1957) Vintage original Colonial Trust Company printed bank check typed "June 5, 1957" to "Metropolis Garage Inc." for the sum of "$57.22". Signed in blue ink, "Marilyn Monroe" on behalf of Marilyn Monroe Productions Inc. in her capacity as company President. Perforated cancellation and bank stamps on face and verso. Exhibiting light handling. In very good condition. **$2,000 - $3,000**

SOME LIKE IT HOT

ASHTON PRODUCTIONS, INC.

CAST SHEET

FILE: "SOME LIKE IT HOT" PROD. #5804

CHARACTER	NAME	HOME PHONE	AGENT & PHONE
1. SUGAR	MARILYN MONROE		WA CR 4-7711

ASHTON PRODUCTIONS, INC.
#5804

It's me -- Sugar. SUGAR'S VOICE

Come in. JOE

Sugar, in a negligee, comes in -- or rather, fl

I thought I heard voices -- and I just had to talk to somebody. I don't feel like going to sleep. SUGAR

I know what you need -- a slug of bourbon. JERRY

He opens a bureau drawer, takes out the hot-water

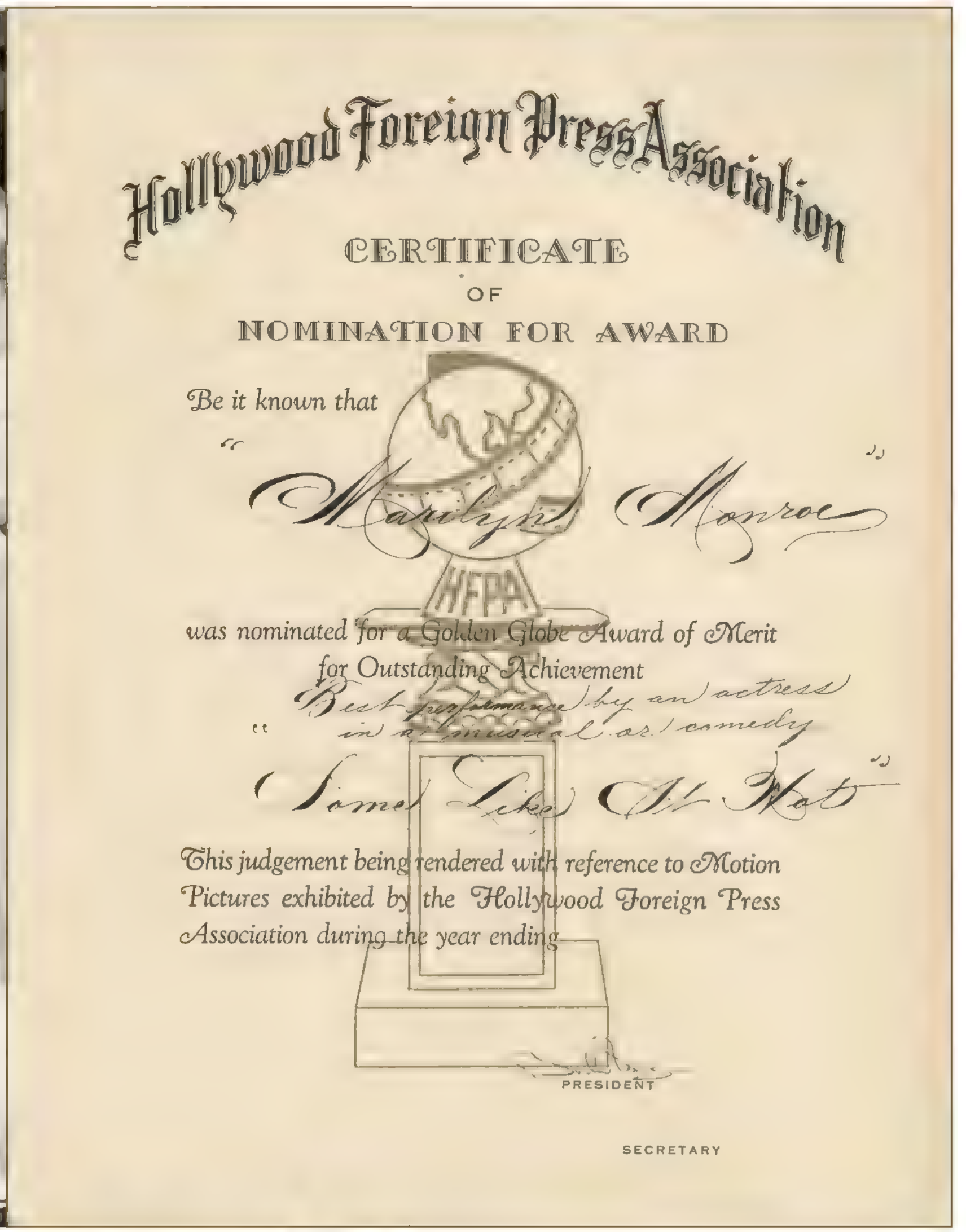
Oh, no. I'm off that stuff - for good. SUGAR

Did you have a nice time? JOE

Nice? SUGAR

(on a cloud)
It was suicidally beautiful.

123. *Some Like It Hot* shooting script and production materials from the collection of "Bellhop" Allen Breneman. (United Artists, 1959) Vintage original studio bound, green cardstock-covered 156-page Production script with some blue revision pages. Dated July 15th, 1958 on the interior pages and written by Billy Wilder and I. A. L. Diamond. The script is housed in a black cardstock 3-ring binder along with (1) printed 20-page shooting schedule chronicling the 38 day shoot from 8/4/58 – 9/24/58, (1) printed 5-page "Staff Sheet" with contact information for all cast and crew and (1) typed 4-page list of cast, their pay rates and time commitments (excluding Jack Lemmon, Tony Curtis and Marilyn Monroe's). Signed in blue pen on the front page of the shooting schedule, "The Bellhop, Allen Breneman, AB". Breneman memorably played the swaggering, baby-faced "Bellhop" who, in a recurring gag, gets fresh with Curtis disguised in drag as "Josephine". The cast page in the script features Lemmon, Curtis, Monroe and George Raft printed, but is handwritten in pencil with subsequent cast including, Joe E. Brown, Pat O'Brien and others. Also includes 2-duplicate typed memos from Phil Benjamin regarding musician's pay rates for overtime and costume fittings. Director Wilder had previously worked with Marilyn in *The Seven Year Itch* and didn't expect such a big star to be cast in a supporting role as "Sugar" in his comedy, but when Marilyn Monroe asked to be in the movie, Wilder jumped at the opportunity. Pages exhibit some water damage, paperclip rust stains and paper loss to the upper first approx. 25-pages of materials, not affecting text. Only a few pages exhibit breached 3-hole punches. Otherwise, in good condition. **$1,000 - $1,500**


Hollywood Foreign Press Association
CERTIFICATE
OF
NOMINATION FOR AWARD
Be it known that
" Marilyn Monroe "
HFPA
was nominated for a Golden Globe Award of Merit
for Outstanding Achievement
" Best performance by an actress in a musical or comedy "
" Some Like It Hot "
This judgement being rendered with reference to Motion Pictures exhibited by the Hollywood Foreign Press Association during the year ending
PRESIDENT
SECRETARY

124. Marilyn Monroe personal Certificate of Nomination from the Golden Globe Awards for *Some Like it Hot*. (TCF, 1959) Vintage original 8.5 x 11 in. Certificate of Nomination awarded by the Hollywood Foreign Press Association to Marilyn for her iconic performance as "Sugar Kane Kowalczyk", the hopelessly romantic, dipsomaniac singer, in Billy Wilder's gender bending comedy. Featuring black printed text over an illustration of the award, printed in gold, with Marilyn's name, the award category ("Best performance by an actress in a musical or comedy"), and the film's title rendered in black ink hand calligraphy. Marilyn went on to win the award at the 1960 Golden Globes Awards ceremony. Exhibiting light age toning and a paper clip impression in the upper left margin. In very good condition. *Provenance*: Christie's NY, Personal Property of Marilyn Monroe, 27-28 October 1999, Lot 28. **$10,000 - $15,000**

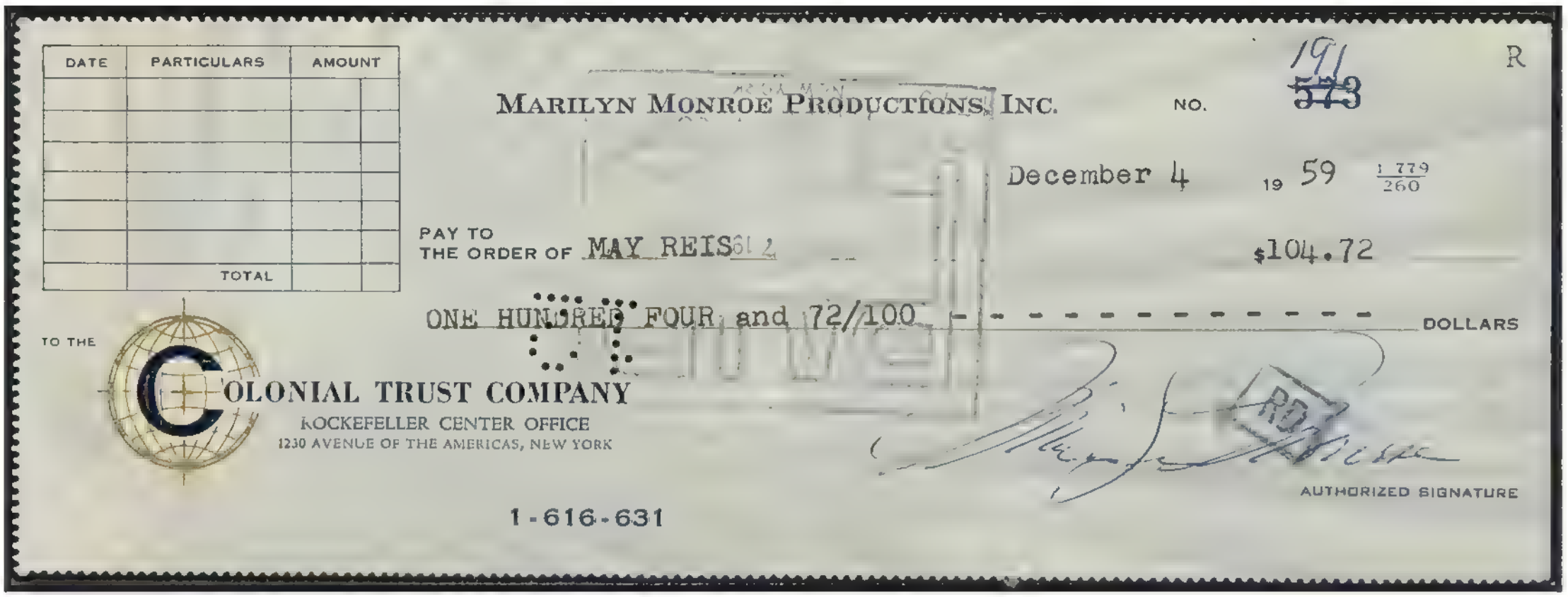
125. Marilyn Monroe (3) photographs from *Some Like it Hot* and *Let's Make Love*. (TCF, 1959-1960) Collection of (3) vintage original gelatin silver single-weight glossy photographs ranging in size from 7 x 9.5 in. to 8 x 10 in. Exhibiting light handling. Otherwise, in very good condition. **$300 - $500**

126. Marilyn Monroe signed photograph to boxer Max Baer. (ca. 1950s) Vintage original gelatin silver 8 x 10 in. single-weight glossy headshot portrait of Marilyn by Frank Powolny. Signed and inscribed in white grease pencil to former Heavyweight Champion of the World Max Baer, "To Max My body guard Love Marilyn Monroe". The fighter-turned-actor was a longtime admirer of Marilyn, famously visiting her on the set of *The Seven Year Itch*. Exhibiting minor loss to inscription, a 4.5 in. crease running from the right border through Marilyn's forehead, spot paper loss at left edge near "T" in "To", chip to the left border, upper right corner crease, and lower right corner loss. A copy print of the same image has been affixed to the verso for stability. Accompanied with a certificate of authenticity by PSA/DNA. In fair to good condition. **$6,000 - $8,000**

127. Marilyn Monroe baby blue dress by JAX from her personal wardrobe. (ca. 1950s) Vintage original baby blue crepe knee-length, sleeveless dress with deep v-neckline, ruched and gathered waist and tailored darts in the bodice to form fit the garment to Monroe's famous figure. Retaining the internal, "Designed by JAX" bias label. JAX is known to have been one of Monroe's favorite fashion brands. Exhibiting minor age and wear with some mild discoloring or fading to areas. Worn privately and in public by the Hollywood icon. Exhibits minor fading to a single area on the skirt. In very good condition. *Provenance*: Christie's LA, Donated by the Estate of Marilyn Monroe to benefit Hollygrove Children and Family Services. September 2001, Lot 120.
$10,000 - $15,000

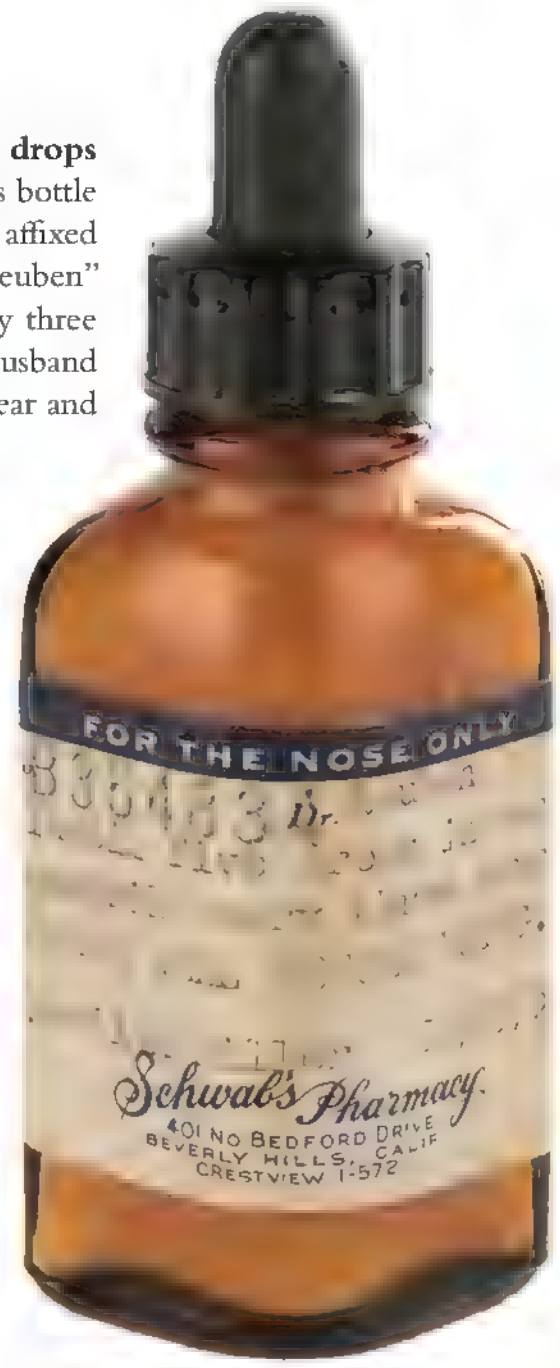
128. Marilyn Monroe (2) address books from her estate. (ca. 1950s-1960s) Set of (2) commercial address books including (1) textured leatherette cloth and board ring binder-style book measuring approx. 6.75 x 9 in. containing 50+ leather tabbed alphabet divided pages including typed and annotated entries for contacts including Actor's Studio, Jack Benny, Eve Arden, George Cukor, Montgomery Clift, Jack Cardiff, Joe DiMaggio, Henry Fonda, John Huston, Hedda Hopper, Designers, makeup artists, Ben Gazzara, Gene Kelly, Jack Lemmon, Yves Montand, Arthur Miller, Robert Montgomery, Jane Russell, Jean Negulesco, Lee and Paula Strasberg, David Selznick, Carl Sandburg, Frank Sinatra, Eli Wallach, Shelley Winters and many more and (1) green leather, gold gilt-stamped book with interior satin end papers containing 50+ leather tabbed alphabet divided pages including typed and annotated entries for contacts including many of the same from the previous book and also Clifford Odets, Peter Lawford, JAX, Richard Avedon, Louella Parsons, and more. Annotations not attributed to Monroe. Both books exhibit wear from daily use, age and some cracking to covers. In good to very good condition. *Provenance*: Christie's LA, Donated by the Estate of Marilyn Monroe to benefit Hollygrove Children and Family Services, September 2001, Lot 116. **$20,000 - $30,000**

129. Marilyn Monroe personal little black address book. (ca. 1960-1962) Vintage commercial address book with textured black leatherette cloth and board binding and measuring approx. 4 x 7 in. containing 75+ tabbed alphabet divided pages including 150+ entries handwritten, in various hands, in pen and pencil including contact information for Susan Strasberg, George Cukor, Imogene Coca, JAX, Jennifer Jones, Gene Kelly, Oscar Levant, Dean Martin, Clifford Odets, Judy Holliday, Jules and Doris Stein, Eva Marie Saint, Shelley Winters, Cornel Wilde, Edie Adams and others. Also includes studios Columbia, DesiLu, MCA, etc. and various and sundry services like flowers, restaurants Café Swiss, Greenblat's Deli, etc., hotels Chateau Marmont, Hyatt, etc., travel agent and theater ticket brokers. On a page toward the back of the book is handwritten, "MMM" and lists contacts for Marilyn's personal physician Hyman Engelberg, her psychiatrist Ralph Greenson, psychoanalysts and other health care providers. Also includes a page handwritten with, "Misfits, Doc Ericson, Dorothy Bliss" and the address of Marilyn's last Los Angeles home, "12305 Fifth Helena Drive, LA". Exhibiting wear from use, minor age, page and edge wear and cover rubbing. In vintage very good condition. *Provenance*: sold for $31,200 at Christie's New York, June 22, 2006, Lot 176. **$15,000 - $20,000**



130. Marilyn Monroe signed Marilyn Monroe Productions check. (1957) Vintage original Colonial Trust Company printed 8.5 x 3.35 in. bank check for Marilyn Monroe Productions, Inc. typed "December 4, 1959" to her personal secretary and friend, "May Reis" for the sum of "$104.72". Signed in blue ink, "Marilyn Monroe" in her capacity as company President. Perforated cancellation and bank stamps on face. Exhibiting light handling. Displayed in a cut mat with windows for the check, a 7.25 x 9.5 in. color photo of Marilyn and a 3 x 2 in. engraved metal plaque reading, "Marilyn Monroe 1926-1962, Immortal Screen Goddess". Unexamined out of frame. In vintage very good to fine condition. **$2,000 - $3,000**

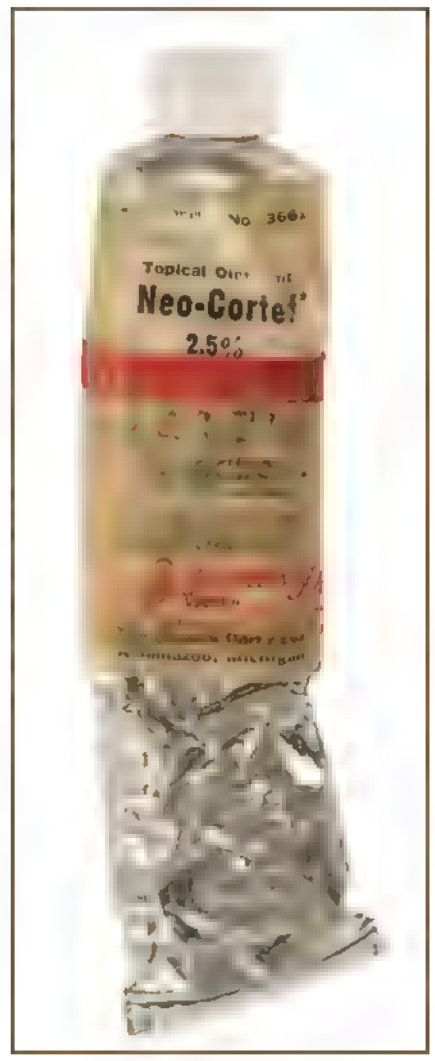
131. Marilyn Monroe personally prescribed bottle of nasal drops from Schwab's Pharmacy. (1959) Vintage original 4 x 2 in. glass bottle with dropper applicator lid of nose drops. The bottle retains the affixed printed "Schwab's Pharmacy" prescription label typed with, "Reuben" (Monroe's Doctor) and "Instil [sic] five drops in each nostril every three hours. Shake well before using. Marilyn Miller [after her then-husband Arthur Miller] 12/23/59". Contents have dried. Exhibiting age, wear and minor soiling. In very good condition. **$3,000 - $5,000**



132. *Goodbye Charlie* Revised First Draft script for the unrealized Marilyn Monroe version of the film. (TCF, 1960) Vintage original studio bound and bradded 139-page script written by I. A. L. Diamond and dated on the orange studio cover and title-page, "September 27, 1960". Marked in pencil on the cover, "M. Monroe Cukor Apr. 14, 1961". The screen adaptation of the gender-bending Broadway play was originally conceived by 20th Century-Fox as a Marilyn vehicle, with the bombshell-par-excellence starring as "Charlie", a reincarnated cad who stirs mixed emotions in his/her former best friend and fellow playboy, "George" (envisioned for James Garner). George Cukor was slated to direct, though the studio originally wanted to reteam Marilyn with Billy Wilder given the success of their two previous projects. After Marilyn's death in 1962, Fox went in another direction, casting Debbie Reynolds in the Marilyn role and Tony Curtis as the put-upon pal. The revamped film, ultimately directed by Vincente Minnelli, was released in 1964. Exhibiting a coffee cup ring to front cover, tattering to cover edges, and some toning to content. In good to very good condition. **$300 - $500**

133. Marilyn Monroe and Arthur Miller extremely rare oversize photograph signed by both. (1960) Vintage original gelatin silver 9.5 x 13.5 photograph by John Bryson mounted to 16 x 20 in. board. Inscribed and signed below the photo by Marilyn, "Thanks for Life and Love Marilyn" and additionally at right by Miller, "Arthur Miller". Retaining photographer's credit on the verso. John Bryson (1923-2005) captured this warm, candid photograph of Miller drying Monroe's hair after a dance rehearsal for George Cukor's *Lets Make Love*. The image was part of a larger series he took during production of film starring Marilyn Monroe and appeared in the 15 August issue of *Life* as well as *Paris Match*. The Texas-born photojournalist began his career at *Life* as a photo editor. In 1955 Bryson became a freelance photographer working with *Life*, *Look* and *Holiday* magazines among other titles. He was well-known for his ability to earn the trust of celebrities who allowed him to document their daily lives, both professional and personal. Apart from Monroe, Bryson's subjects included John F. Kennedy, Nikita Kruschev, Elizabeth Taylor, Clint Eastwood and Frank Sinatra. He is best known for his extensive work with Katharine Hepburn and Armand Hammer as well as his iconic photograph of Ernest Hemingway punting a can down an Idaho road. Extremely rare. We know of only one photograph signed by both Monroe and Miller that has sold at auction in the past 30 years. Exhibiting even toning to board and ink. In fine condition. Originally from the photographer's personal collection. **$8,000 - $12,000**

134. Marilyn Monroe personally prescribed tube of topical ointment from Schwab's Pharmacy. (1960) Vintage original 4 in. metal 20 gram tube of Neo-Cortef topical ointment. Manufactured by the Upjohn Company, the tube retains the affixed printed "Schwab's Pharmacy" prescription label typed with, "Siegel" (Monroe's Doctor) and "Apply as Directed, Marilyn Monroe, 5/14/60". Stamped with prescription number, "B362417". Neo-Cortef is a Hydrocortisone Acetate and Neomycin Sulfate ointment used to treat itching and inflammation. Exhibiting use and age with expected crumpling of lower tube. In good condition. **$3,000 - $5,000**

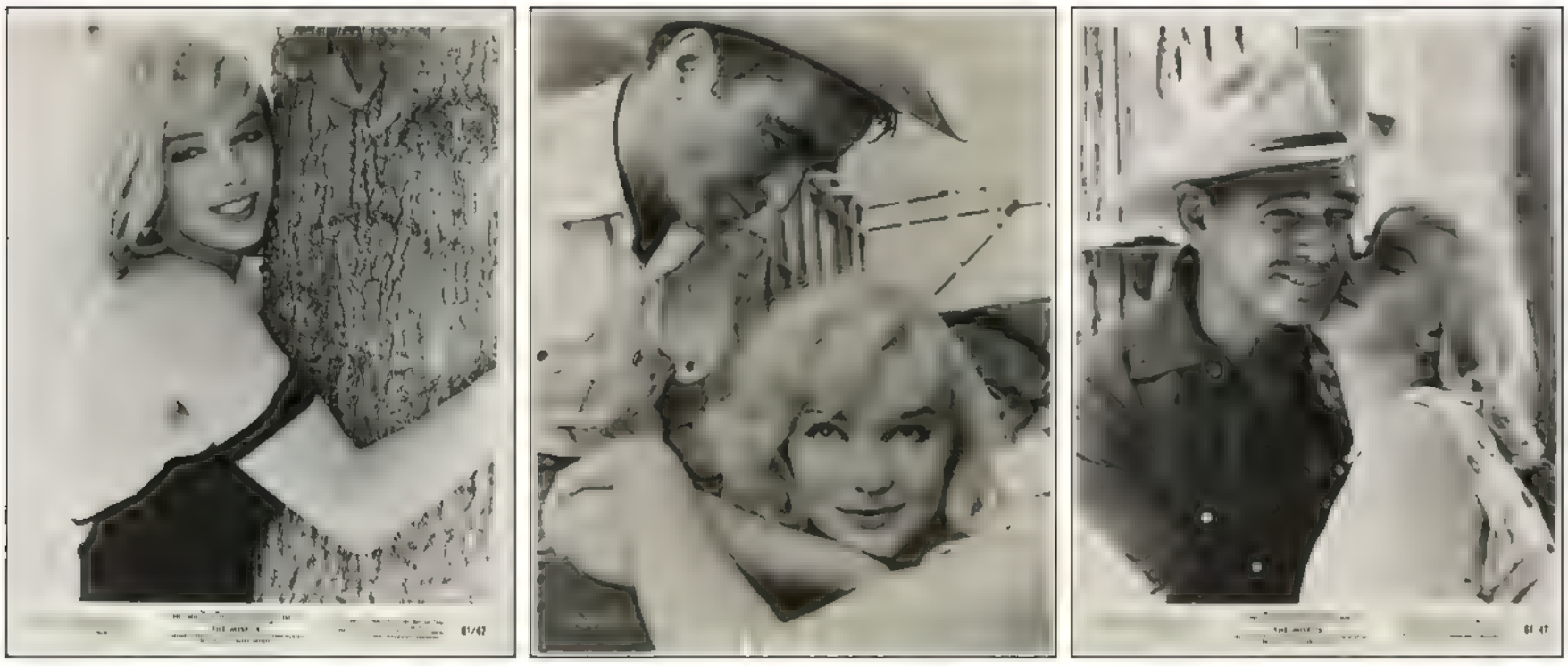


135. Marilyn Monroe (7) photographs from *Let's Make Love*. (TCF, 1960) Collection of (7) vintage original gelatin silver approx. 8 x 10 in. single-weight glossy photographs. All feature Marilyn in scenes from the romantic comedy. Exhibiting some toning, edge wear, and corner creasing. In generally very good condition. **$200 - $300**

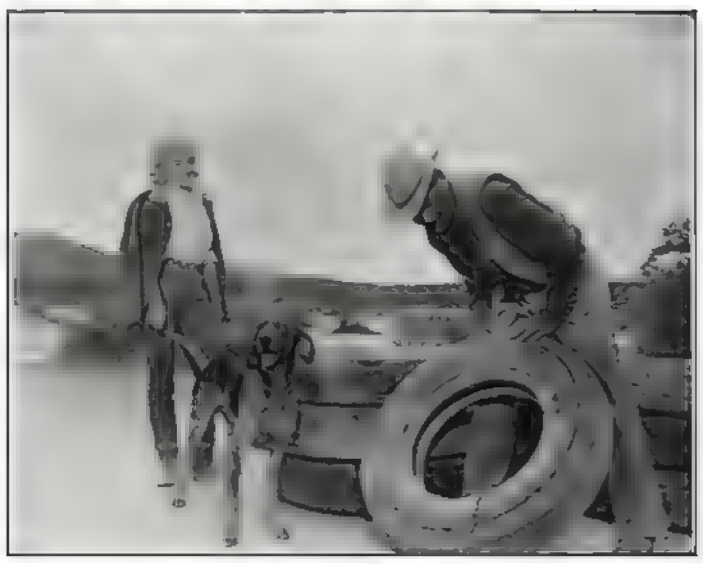
136. Marilyn Monroe (9) photographs spanning her career from *Dangerous Years* to *The Misfits*. (Various Studios, 1947-1961) Collection of (9) vintage original gelatin silver approx. 8 x 10 in. single-weight glossy photographs traversing Marilyn's entire film career, from a very early appearance in *Dangerous Years* to her last completed role in *The Misfits*. Additional titles include *Home Town Story*, *Monkey Business*, and *How to Marry a Millionaire*. Exhibiting some edge toning, creasing, and general handling. Most in good to very good condition. **$200 - $300**

137. Marilyn Monroe personal 1960 and 1961 Academy of Motion Picture Arts & Sciences membership cards. (1960/1961) Set of (2) vintage original membership cards issued to Marilyn by the Academy. Each feature central AMPAS logo with gold embossed Oscar trophy graphic and "Marilyn Monroe" typed on the "Active Member" line at bottom recto. Both measure approx. 3.25 x 2 in. Exhibiting minor age and handling. In very good condition. *Provenance*: Christie's NY, Personal Property of Marilyn Monroe, 27-28 October 1999, Lot 336. **$6,000 - $8,000**

138. Marilyn Monroe color on-set candid photograph with Clark Gable from *The Misfits*. (UA, 1961) Vintage original color 8 x 10 in. R.C photograph depicting Marilyn and Gable casually seated in a doorway. Retaining grease pencil and ink notation in the right and bottom borders. Exhibiting some corner and edge wear. In very good condition. **$300 - $500**



139. Marilyn Monroe (3) special portrait photographs from *The Misfits*. (UA, 1961) Collection of (3) vintage original gelatin silver glossy single-weight photographs ranging in size from 7.75 x 9.5 in. to 8 x 10 in. Depicting (1) solo portrait of Marilyn, (1) close-up shot with Montgomery Clift, and (1) with Clark Gable. The Clift photo retains newspaper publication stamp and paste-up on the verso. Exhibiting faint creasing (only visible in raking light) to the Clift portrait, and some creasing and edge wear to the upper right blank border of the Gable photo. In good to fine condition. **$300 - $500**



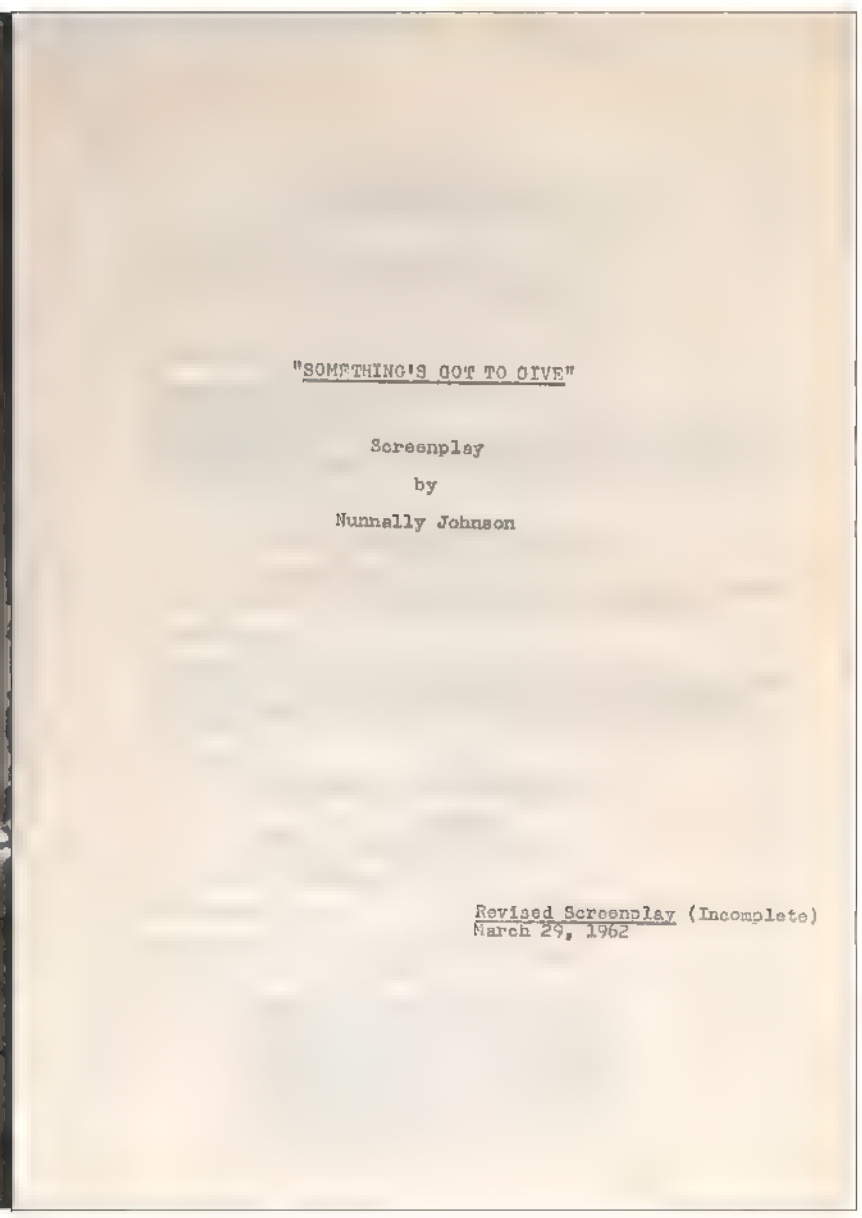
140. Marilyn Monroe (4) studio negatives from *The Misfits*. (UA, 1961) Collection of (4) vintage approx. 8 x 9.5 in. (trimmed) acetate negatives. All depict Marilyn and Clark Gable. Retaining India ink studio codes hand written in lower corners. Some light handling. Otherwise, in very good condition. **$200 - $300**

141. Marilyn Monroe (3) studio negatives from *The Misfits*. (UA, 1961) Collection of (3) vintage approx. 7.5 x 10 in. (trimmed) acetate negatives. All depict Marilyn and retain India ink studio codes hand written in lower corners Some light handling. Otherwise, in very good condition. **$200 - $300**

142. Marilyn Monroe silk blouse designed by Pucci and worn by Marilyn in one of her last photo shoots by the photographer George Barris. (ca. 1962) Vintage original Pucci brand twilled silk blouse with Renaissance motif green and yellow jewel and gold brocade print on a crème background. Short collar and cuffs at long sleeves. Button front closure. Highly visible worn by Marilyn in a visit to ex-husband Joe DiMaggio in Florida in 1961. The couple, who remained close friends can be seen walking on the beach and fishing together. Also, famously featured in Marilyn's final 1962 photoshoot with George Barris for Cosmopolitan magazine in 1962, mere weeks before her untimely death. Exhibiting age and wear. In vintage very good condition. *Provenance:* Christie's New York, The Personal Property of Marilyn Monroe Auction, October 1999, Lot 292 **$80,000 - $120,000**

Fmilio
Fmilio
Fmilio

143. Marilyn Monroe wearing a Pucci print blouse photograph by George Barris. (1962/ printed later) Vintage gelatin silver approx. 13.5 x 8.75 in. matte photograph mounted to board by George Barris. With a paste-up photographer's credit at lower left. Taken during the last full photo session Marilyn completed before her death, Barris captures a candid view of Marilyn mid-telephone conversation. Previously exhibited at Peri's Pictures, Los Angeles in late 1960s-early 1970s. Exhibiting some surface impressions and wear. In very good condition. **$200 - $300**



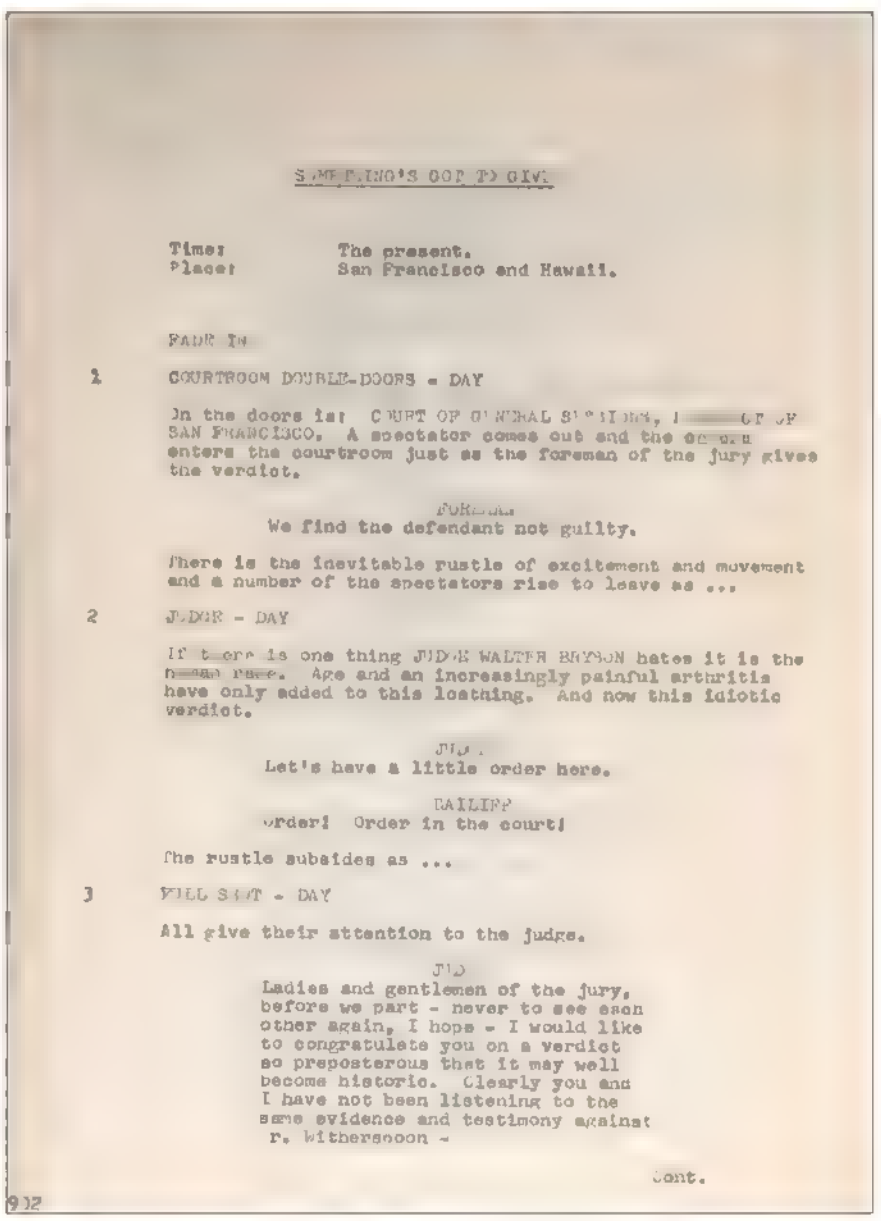
"SOMETHING'S GOT TO GIVE"

Screenplay

by

Nunnally Johnson

Revised Screenplay (Incomplete)
March 29, 1962



SOMETHING'S GOT TO GIVE

Time: The present.
Place: San Francisco and Hawaii.

FADE IN

1 COURTROOM DOUBLE-DOORS - DAY

On the doors is: COURT OF GENERAL SESSIONS, [redacted] OF SAN FRANCISCO. A spectator comes out and the camera enters the courtroom just as the foreman of the jury gives the verdict.

FOREMAN
We find the defendant not guilty.

There is the inevitable rustle of excitement and movement and a number of the spectators rise to leave as ...

2 JUDGE - DAY

If there is one thing JUDGE WALTER BRYSON hates it is the human race. Age and an increasingly painful arthritis have only added to this loathing. And now this idiotic verdict.

JUDGE
Let's have a little order here.

BAILIFF
Order! Order in the court!

The rustle subsides as ...

3 FULL SHOT - DAY

All give their attention to the judge.

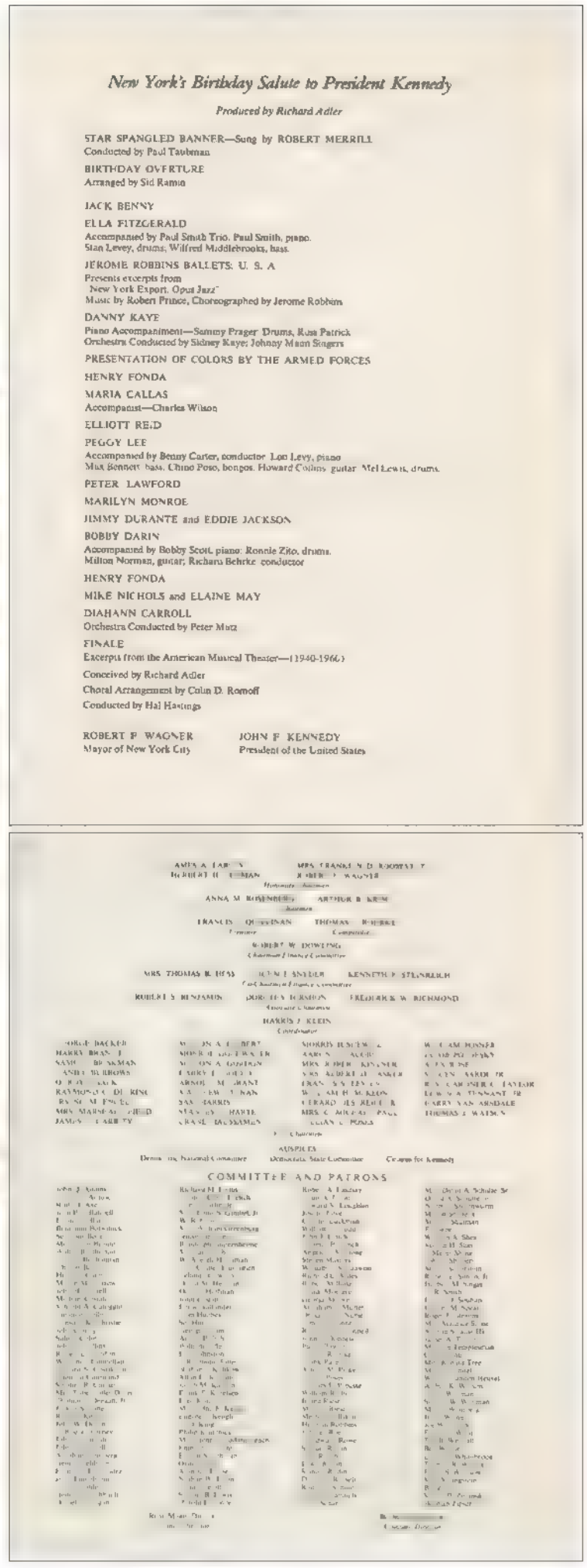
JUDGE
Ladies and gentlemen of the jury, before we part - never to see each other again, I hope - I would like to congratulate you on a verdict so preposterous that it may well become historic. Clearly you and I have not been listening to the same evidence and testimony against Mr. Witherspoon -

Cont.

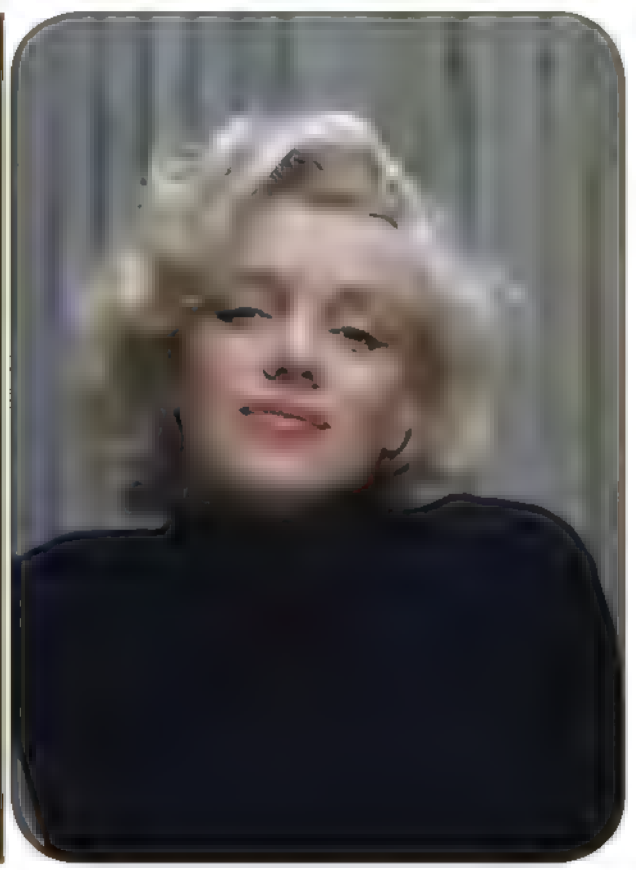
902

144. Marilyn Monroe script for her final, unfinished film *Something's Gotta Give*. (TCF, 1962) Vintage original studio bound and bradded 149-carbon copy page script written by Nunnally Johnson and dated on the interior title page, "March 29, 1962". Production began on April 23rd, 1962, but the film was never completed due to Marilyn's initial firing and ultimately her death in August of that year. Nine hours of unedited footage and separate soundtracks from the unfinished film were assembled into the one-hour documentary, *Marilyn: Something's Got to Give* (Fox, 1990). The blank studio cover exhibits age, handling, soiling and edge chipping and paper loss. Content remains in vintage very good condition. **$200 - $300**

145. Marilyn Monroe "Ellen Arden" white leather Ferragamo pumps worn in her last and unfinished film *Something's Got to Give*. (TCF, 1962) Vintage original pair of crème Italian leather Ferragamo's pumps with stiletto heels. Both leather soles stamped "Hand Made In Italy" and retaining the maker's imprint on the inner sole, "Ferragamo's Creations, Florence, Italy" Exhibiting age, wear and some scuffing to outer surfaces as well as rubbing to interior. Some illegible writing in pen on each interior. In vintage good condition. *Provenance*: Christie's New York, The Personal Property of Marilyn Monroe Auction, October 1999, Lot 292. **$8,000 - $12,000**

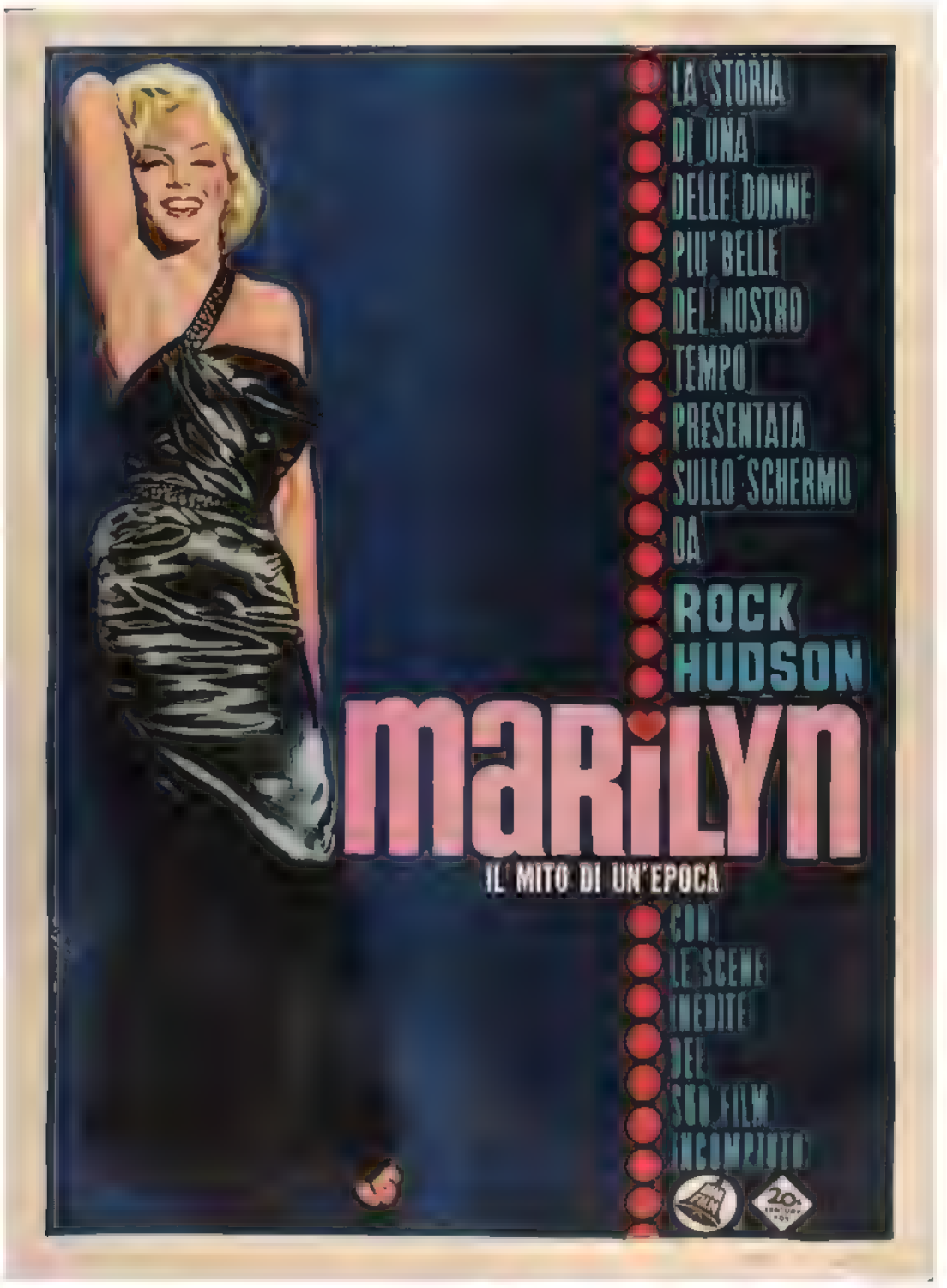

New York's Birthday Salute to President Kennedy
Produced by Richard Adler
STAR SPANGLED BANNER—Sung by ROBERT MERRILL
Conducted by Paul Taubman
BIRTHDAY OVERTURE
Arranged by Sid Ramin
JACK BENNY
ELLA FITZGERALD
Accompanied by Paul Smith Trio. Paul Smith, piano.
Stan Levey, drums; Wilfred Middlebrooks, bass.
JEROME ROBBINS BALLETS: U. S. A
Presents excerpts from
"New York Export: Opus Jazz"
Music by Robert Prince, Choreographed by Jerome Robbins
DANNY KAYE
Piano Accompaniment—Sammy Prager Drums, Russ Patrick
Orchestra Conducted by Sidney Kaye; Johnny Mann Singers
PRESENTATION OF COLORS BY THE ARMED FORCES
HENRY FONDA
MARIA CALLAS
Accompanist—Charles Wilson
ELLIOTT REID
PEGGY LEE
Accompanied by Benny Carter, conductor Lou Levy, piano
Max Bennett, bass, Chino Poso, bongos, Howard Collins, guitar, Mel Lewis, drums.
PETER LAWFORD
MARILYN MONROE
JIMMY DURANTE and EDDIE JACKSON
BOBBY DARIN
Accompanied by Bobby Scott, piano; Ronnie Zito, drums.
Milton Norman, guitar; Richard Behrke conductor
HENRY FONDA
MIKE NICHOLS and ELAINE MAY
DIAHANN CARROLL
Orchestra Conducted by Peter Matz
FINALE
Excerpts from the American Musical Theater—(1940-1960)
Conceived by Richard Adler
Choral Arrangement by Colin D. Romoff
Conducted by Hal Hastings
ROBERT F. WAGNER
Mayor of New York City
JOHN F. KENNEDY
President of the United States

146. Marilyn Monroe performance ticket and program for President John F. Kennedy's 45th birthday party. (1962) Vintage original (2) pieces of ephemera from President John F. Kennedy's birthday "Gala Star Show" May 19th, 1962 at Madison Square Gardens including (1) printed 6.25 x 3.75 in. ticket for Section 316, Row C, Seat 11 and (1) folded 8.25 x 10 in. printed "New York's Birthday Salute to President Kennedy" program of events including presentations by stars Jack Benny, Ella Fitzgerald, Jerome Robbins, Danny Kaye, Henry Fonda, Peggy Lee, Peter Lawford, Robert Wagner and others. But it was Marilyn Monroe who would steal the show performing an unforgettable rendition of "Happy Birthday" to the President, which lives on in legend and is to this day impersonated and satirized in our pop culture. The ticket has had its admission stub portion removed. The program exhibits minor handling and soiling. In overall very good condition. **$600 - $800**



147. Marilyn Monroe lock of hair with extensive letters of provenance. (1962) Vintage original approx. 2.5 in. lock of Marilyn Monroe's signature platinum blonde hair comprised of approx. a dozen strands and displayed against black velvet in a 5 x 5.5 in. wooden floral embellished frame with engraved "Marilyn Monroe" brass plaque affixed to the front bottom. Accompanied by (7) letters of provenance including (1) 1996 letter and transmittal envelope from Monroe's mortician, Allan Abbott, to private detective and author Milo Speriglio, (1) 1996 letter of authenticity written by Milo Speriglio documenting the circumstances by which he received the lock of hair, (1) 1999 letter from Milo Speriglio to Karen and Peter Myers who Speriglio gifted the lock of hair to accompanied by (1) 1999 customs declaration, (1) 2001 letter from Karen Myers to author Jack Allen offering to sell him the lock of hair, and (2) 2001 correspondence between Myers and Jack Allen's associates arranging to purchase the relic. Originally, mortician Allen Abbott clipped Marilyn's hair in order to better fit a wig, created by studio wigmaker Sydney Guillaroff as commissioned by 20th Century-Fox, to prepare Monroe for her funeral. The framed lock of hair is also accompanied by its original transmittal packaging as sent from Milo Speriglio to Karen Myer's with Speriglio's handwritten note on the exterior. In very good to fine condition. **$3,000 - $5,000**

148. Marilyn Monroe personal master bedroom swan form ashtray found on her nightstand the night she died. (ca. 1960s) Vintage original cast iron swan form ashtray measuring 5.25 x 3 x 4.25 in. This ashtray sat on Marilyn's nightstand the night she died on August 5th, 1962, and its unique shape is clearly visible among pill bottles in a photograph taken just after her death. Comes with a signed letter of authenticity by Betty Nuñez, who purchased Marilyn's Brentwood, California home at 12305 Fifth Helena Drive. When the Nuñez family moved into the house, they were offered the opportunity to purchase whatever contents of the home they desired and this ashtray was among them. Exhibiting expected age and patina and with ash remnants from use. In very good condition. *Provenance*: Profiles in History Auction 3, featuring Furnishings from Marilyn Monroe's Brentwood, California Home, 18 May 1997, Lot 283. **$8,000 - $12,000**



149. Marilyn Monroe Italian 4-fogli poster for *Marilyn*. (TCF, 1962) Vintage original 55 x 79 in. Italian 4-fogli poster. Originally printed in 2-sections, the poster has been linen-backed with only minimal restoration. Original folds still evident. Exhibiting some scattered scuffs and surface wear at upper left. In generally good condition. **$600 - $800**

150. Andy Warhol authorized serigraph of Marilyn Monroe printed by Sunday B Morning. (ca. 1980s) Vintage Sunday B Morning serigraph from Andy Warhol's iconic Marilyn Monroe portrait series measuring 36 x 36 in. Exhibiting a faint central smudge, some light scuffing, and edge wear. In very good condition. **$600 - $800**

151. Marilyn Monroe original grave marker from the Westood Memorial Cemetery. One of Westood's most popular tourist stops, Marilyn Monroe's grave has been visited by thousands over the past 56 years, and is the site of pilgrimages by scores of her adoring fans each year on the anniversary of her death. The heavy brass marker measures 15 x 4.5 in., with laurel embellishment at the top beveled edge, and somber central relief text, "Marilyn Monroe 1926 – 1962". Replaced every 15 years, this is one of only four in existence, with the first destroyed, the second preserved by a groundskeeper for a friend who was a Marilyn fan, and the fourth currently in use. Exhibiting expected age, weathering, and patina from outdoor public display. In very good condition. *Provenance*: Profiles in History Auction 9, December 17, 2002., Lot 154. **$30,000 - $50,000**

152. Victoria Fuller "1st Playboy Cover (Gold)" original painting signed by Hugh Hefner. (ca. 2000s) Accomplished in acrylic and silkscreen on 30 x 40 in. stretched canvas floated in a 31.5 x 39.5 in. gold painted wooden frame. Signed by the artist and *Playboy* founder Hugh Hefner at lower right. A former Playmate herself, Fuller's work has been featured in gallery exhibitions around the world. In fine condition. **$6,000 - $8,000**

153. Marilyn Monroe Portfolio by Philippe Halsman. (1952-59/printed 1981) Vintage original portfolio of (10) gelatin silver 10 x 13 in. double-weight glossy photographs by Philippe Halsman, printed by Stephen Girsh under the supervision of Yvonne Halsman. Featuring some of the most enduring images of Marilyn ever committed to film. Each photo retains a "Halsman/Marilyn" portfolio credit stamp and is hand-numbered "10" in ink on the verso. All tipped to 16 x 20 in. mats. Hand-numbered "10/250" and signed by Yvonne Halsman on the colophon. With 1-photo exhibiting a crease to the bottom left corner, concealed by the mat. Assembled in a custom linen and board clamshell box. In fine condition. **$3,000 - $5,000**

For office use only
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Please print all information

Mr./Mrs./Ms._____

Business Name_____

Mailing Address_____

City_____ State_____ Zip_____

Country _____

Home Phone: _____

Cell Phone: _____

Business Phone:_____

Fax: _____

Email: _____

Credit Card: Type_____

#_____

Exp. Date _____

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Essentially Marilyn: The Auction

DECEMBER 11, 2018

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$50 to $500	by $25
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$1,000 to $2,000	by $100
$2,000 to $5,000	by $250
$5,000 to $10,000	by $500
$10,000 to $20,000	by $1,000
$20,000 to $50,000	by $2,500
$50,000 to $100,000	by $5,000
$100,000 to $250,000	by $10,000
$250,000 and up-Auctioneer's discretion	

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